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In a national park?

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on the scam behind

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Guitar guerrilla

Josh Kun interviews activist

troubadour Manu Chao. Plus: Desarme,

Julieta Venegas, and more. In *Noise*



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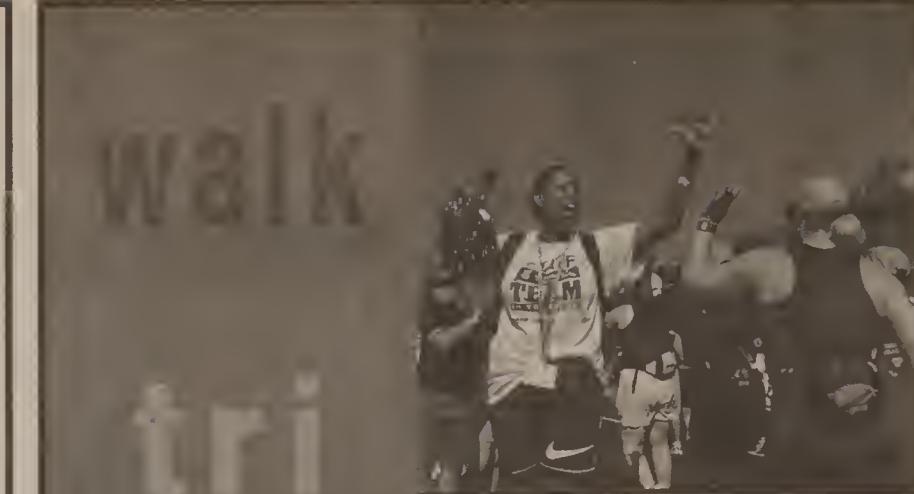
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The
San Francisco
Bay Guardian

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The city of Alameda wants to build homes, offices, and stores on the site of a former U.S. Navy base. There's just one problem: it's a toxic disaster area.

By A.C. Thompson

Past as prologue: what cancer study?

By A.C. Thompson (p.16)

Arming the underground

Camille T. Taiara on Desarme — a DIY crew of musicians, DJs, and fans — is spreading the gospel of rock en español. Plus: Manu Chao, Julieta Venegas, Nortec, and more. *In Noise*

The cover: Spot photo by Youri Lenquette.

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**Best of the
Bay Readers'
Poll 39**



in this issue

The public is finally focusing on the environmental travesty — and the U.S. Navy's role in it — at the San Francisco Naval Shipyard at Hunters Point. And that's a good thing. The Hunters Point shipyard is proof positive that the government is incapable of policing itself when it comes to evaluating and undertaking the cleanup of hazardous radioactive material.

Thankfully, city officials have at last responded to residents' complaints that the shipyard was unsafe and polluted.

But it's not the only story the Navy would rather we not tell. Across the bay in the quiet town of Alameda, *Bay Guardian* reporter A.C. Thompson has uncovered what might be an equally devastating affront on the environment at the hands of the military. For 48 years the Navy operated the Alameda Naval Air Station. And not surprisingly, the trail of toxic garbage it left behind is staggering. Thousands of tons of hazardous material still remain on the 2,600-acre site. And there are other reasons to be alarmed. Over the course of a six-month investigation, during which he dug through thousands of records, Thompson discovered that the Navy and the environmental agencies set to oversee it failed to keep proper paperwork about the waste shipped to and from the station. In all, the whereabouts of more than 5.7 million pounds of toxins remain unaccounted for.

The Navy maintains it's a record-keeping snafu. Considering that the property is already classified as a federal Superfund site, we wonder if the military is the most reliable source of information.

Today the property sits primed for redevelopment for upscale homes with killer views. I hope those new homeowners get more answers than those living in Bayview-Hunters Point have.

Melissa Houston
melissa@sfbg.com

Bookmarks

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George Orwell in 2001

Speaking from the grave, in Norman Solomon's *Media Beat*.

Dick fun

See Dick pull. See Dick prod. Prod. Dick, prod. In Andrea Nemerson's *alt.sex.column*.

The Big Bend no. 14

She has to be somewhere, in Dan Leone's *Looseleaf*.

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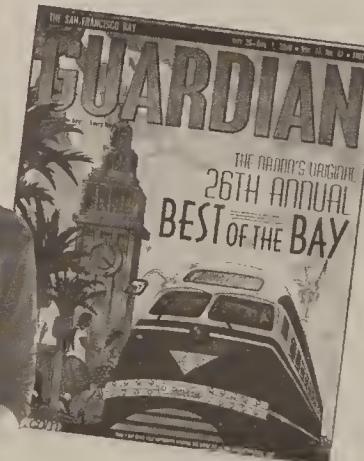
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The loft scam

"Live-work" loft developer Larry Florin ("Why Lofts Get Built," Letters, 6/13/01)

Neighbors lose

The last sentence in your article "Your Friends and Neighbors" (6/27/01) sums up your reporter's biased view of

the project on 19th Street. Cassi Feldman says "most people want to find something that will work where nobody gets hurt too much." Would that were the case here. It is not. In fact, under the plan sponsored by Sup. Mark Leno and passed by the Board of Supervisors June 25, three apartment buildings (approximately 30 people) on the southern end of the 600 block of Guerrero Street are made scapegoats for the whole neighborhood. Those buildings suffer more loss of air, light, security, and open space than the whole rest of the neighborhood put together. (See the shadow study found at [www.sfbg.com/pictures/viewer\\$10](http://www.sfbg.com/pictures/viewer$10).) Leno's plan is much worse for the whole neighborhood than the one the neighborhood appealed from the Planning Commission.

Nick Pasquariello
San Francisco

Burton's rebirth

I would like to know why the ordinary Mr. and Mrs. Rate Payer in California should give any credence to the rebirth of John Burton as fearless advocate for the consumer, after years of selling out to the big energy cartels for hundreds of thousands of dollars. It seems clear to me that this rebirth was not fathered by a sudden attack of high moral principle, but rather by a moistened political finger to the winds of a gathering popular revolt.

Richard Leon
San Francisco

What goes around ...

The execution of the mentally retarded should not be banned. For as surely as the earth turns, sometime during the Bush Administration, the president will do something to justify the continued implementation of such a policy.

Stanford L. Chandler
San Francisco

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letters to the editor

Precocious or legitimate?

In spite of his thoughtful and interesting commentary in the article entitled "Jackass Art" [6/6/01], I found some of Paul McEnery's points problematic. Why was it that the "formally educated-types" doing "jackass art" in the Bay Area were, according to themselves and McEnery, creating an "homage" to the practical and theoretical canon of conceptual art, while the MTV Jackass guy, portrayed as somehow outside the sphere, was accused of "ripping off" said canon? Artist Keith Boadwee claims that for him it's about "context": "referencing ... [himself] and other artists and art history." Seems curious that depending on "context," art that references other art ideas can get differentiated as either a "rip-off" or "homage."

I enjoy performance/conceptual art, and although not a fan of jackass, I found the article demonstrating the exclusive intellectual confines many artists justify themselves within in order to stay elevated from neophytes. I find all this not dissimilar to the classicism and intellectual elitism one finds embedded in other socio/cultural phenomena — god forbid a person not understand how their own capricious and sophomore "jackass" behavior might fit into an intellectualized historical framework, or that they risk appearing like precocious jackasses instead of "legitimate artists."

John Davis
San Francisco

either does not understand the true nature of the scam he's participated in, or (more likely) was seeking to bamboozle your readers. Florin's crocodile tears and claims of innocence and altruism are no more real than Joe O'Donoghue's. The real reasons for the scam are pure greed combined with machine politics. Those ripped-off school and affordable housing fees are just cream on top of substantial profits already going to condo developers, cream which is skimmed off, and much of it kicked back to Democratic machine politicians and PACs.

Florin's complaints are bogus. If developers want to get around height and lot-coverage limitations, they can legally do so by utilizing density bonuses and by building affordable housing.

Responsible neighbors and City Hall should be reasonable about helping them. And to claim that he *has* to build only lofts because of zoning is the height of absurdity. So the zoning prohibits housing? What are you loft developers building, commercial space? Artist communities? But wait, I've heard O'Donoghue claim it's housing! Unless someone tries to raise issues about families, or those pesky fees, then Joe'll claim it's commercial. This is all bamboozling — are you San Franciscans really that dumb to fall for it?

Gary W. Moody
San Francisco

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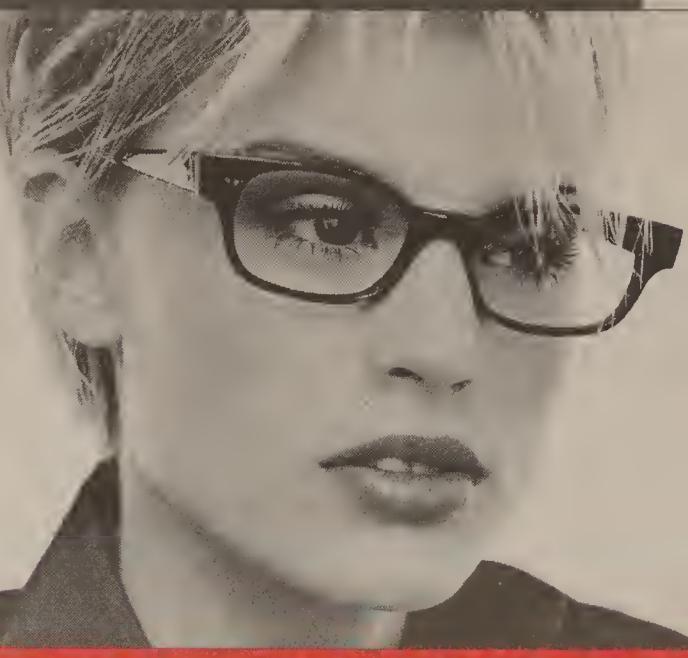
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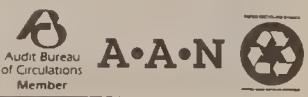
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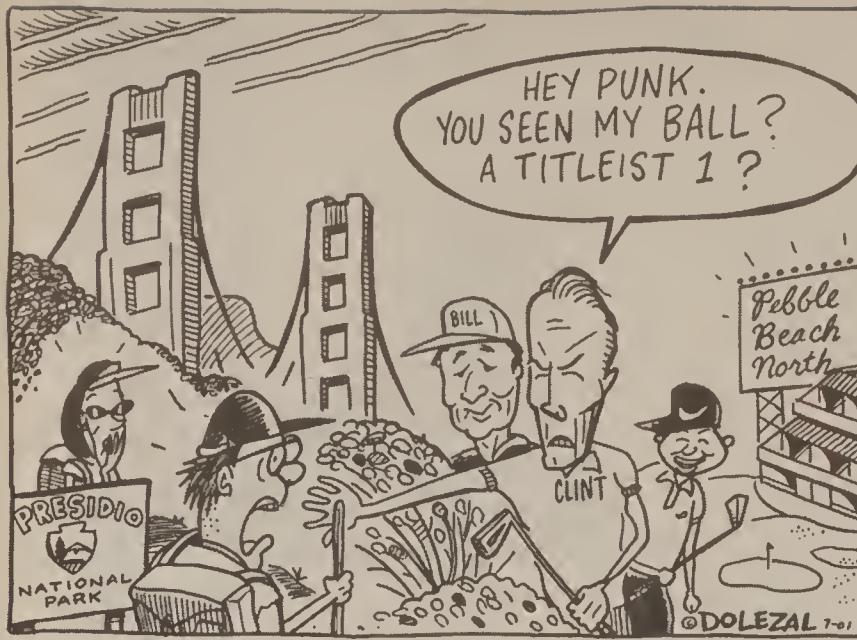
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opinion

by steve elliott

To tell the truth

Duke Energy, the big East Coast power company, has decided to buy newspaper ads to deny claims made by its former workers of illegal activities. It's a rather odd step. After all, it's not like the workers are taking out ads trying to convince people that they are telling the truth. I wonder if that would have worked for me when I got caught shoplifting at Kmart 15-plus years ago.

It's hard for the public to trust a company that shreds the evidence.

I could have taken out an advertisement in the school newspaper reading, "Local Student Framed by Overzealous Security Staff in Suburban Mall!" I could have brought the paper home and showed it to my father. "Look dad," I would have said, "I'm innocent." To which he would have promptly responded by kicking my ass and grounding me for the rest of my life.

Duke's advertisements are a reaction to allegations made by former employees at the energy plant. The workers, Glenn Johnson, Jimmy Olkjer, and Ed Edwards, testified before a state senate committee investigating whether power generators gouged California by illegally manipulating power supply.

The men were all contract employees until April at Duke's Chula Vista plant. They charge that Duke intentionally manipulated energy production in order to drive up prices, operating the plants, "like a yo-yo." Duke executives recognize, probably correctly, that if they can turn the tide of public opinion, the government will be less likely to act against the company. Of course if the lights are out and the TV isn't working, many people won't be able to see Duke's well-planned media onslaught.

But I have another idea, one that I think would

work better. For starters, share the evidence. Duke needs to give permission to the California Independent System Operator to release all documents related to the allegations.

Duke is claiming the ISO ordered the supply changes, but the ISO is not allowed to answer questions due to a confidentiality agreement it has with the supplier. It's hard for the public to trust a company that shreds the evidence.

Second, Duke could just make a reasonable profit. When your profit margins are up 300 percent, people are not going to believe that you are just doing what you need to do to get by. Instead they're going to think you are a big, greedy, evil company with no concern whatsoever for the public welfare.

Duke claimed recently that a large proportion of what it billed California is a credit premium justified by utility debts. But Edwards and Johnson testified to elaborate parties thrown by Duke to celebrate the company's enormous profits.

"They said they made more money in the first few months [of 1999] than they had forecasted for a year," one of the men noted.

This is all very reminiscent of my early lesson in shoplifting. The best way not to get caught stealing is not to steal. But perhaps the Duke execs have been getting away with so much for so long that they don't know how to stop.

What I am proposing to Duke, in short, is the ridiculous notion that if you want the public to trust you, you should try telling the truth. Because, really, why would these employees lie? It will certainly save money on advertising — the *San Francisco Chronicle* received \$62,178 for the Duke ad.

Or maybe I should just fly my father in from Chicago and have him kick some ass. ♦

*Steve Elliott is a Stegner fellow at Stanford and author of the forthcoming novel *A Life Without Consequences*. E-mail him at nowhere500@yahoo.com.*

editorials

The MUD must remain

The San Francisco supervisors have delayed action on two competing public power charter amendments until July 6 while the sponsors — Sups. Tom Ammiano and Gavin Newsom, with Sup. Tony Hall — make last-minute changes. But if either of those measures is going to make the November ballot, the Rules Committee will need to act on them within the next week — and there are problems with both measures.

Newsom's proposal has come a long way since he first introduced it several months ago, and as of press time he was still offering improvements. But it still lacks a clear and strong mandate for public power, and it should be killed.

Ammiano's measure has a lot more promise. Ammiano has described his charter amendment as a companion to the municipal utility district proposal that's already on the ballot, and he's given public power advocates plenty of opportunity to have input on the language of the plan (see "Don't Let the MUD Slide," 6/27/01).

But the latest version that we'd received by press time still had flaws — and the way Ammiano's office is working with the MUD campaign is still troubling.

Some of the problems could be fixed fairly easily. The measure still lacks a preamble that states, in clear and unequivocal terms, that the intent of the law is to end Pacific Gas and Electric's monopoly in San Francisco, to revoke the private company's franchise, and to create a full-scale public power system in the city, with a public agency owning production and distribution facilities, in compliance with the U.S. Supreme Court's 1940 interpretation of the Raker Act. The legislation can't leave even the slightest loophole or wiggle room for PG&E's lawyers or for a pro-PG&E City Attorney's Office.

The Water and Power Authority described in the Ammiano plan lacks the independent ability to condemn PG&E's property and seize it by eminent domain; any such plan would have to be approved by the supervisors — and ultimately the mayor. That's a big drawback: if Mayor Willie Brown, who will be around for another three

years, can block a takeover of PG&E's distribution system, the authority won't be able to get into the power business.

Then there's the tricky issue of what to do if both the charter amendment and the MUD pass in November. The latest version of Ammiano's plan contains specific language calling for meetings and, if necessary, arbitration between the two agencies, but that wording could be stronger: it ought to say that if the MUD wins, the goal of the new charter agency will be to support the MUD's efforts to bring public power to the city.

But there's no way to solve the most difficult issue of all: will two ballot measures confuse the voters and undermine both efforts?

The only way Ammiano's charter plan can work as a companion with the MUD is if Ammiano's office proves it can work with the MUD advocates in preparing a joint campaign. Who will be in charge? Who will raise the money? Will Ammiano put his political clout behind a push to make sure that no organizations use the charter amendment as an excuse not to endorse the MUD — that is, will he vow to tell everyone in town that an endorsement of his plan is and must be also an endorsement of the MUD? Will he put the same sort of energy into identifying, recruiting, and supporting candidates for the MUD board that he put into last fall's supervisorial elections?

Ammiano has always backed the MUD, and we didn't see any reason why the campaigns couldn't work in tandem. But there's a very, very disturbing development trickling out of city hall: there's talk in some circles that the MUD could (and perhaps should) be taken off the ballot in favor of a charter amendment. That talk must end at once. The MUD is here to stay, and any other proposal has to work with, not interfere with, a successful MUD campaign.

And unless all of the other lingering questions are fully addressed, our position remains as we explained it last week: the smart political move is to push the MUD and hold the evolving charter amendment in reserve for next March. ♦

The Navy's mess

The United States military is knee-deep in what is likely to be the most costly, time-consuming pollution cleanup in history: a \$380 billion, 80-year project to decontaminate some 38,000 tainted sites, many of them former bases. But the cleanup efforts are already looking shoddy — and that has an impact on local communities.

As A.C. Thompson reports on page 15, when the Navy shut the Alameda Naval Air Station in 1997 and sailed away, it left behind a base full of toxic waste and 25 tainted hot spots. The Navy has already spent \$86 million in taxpayer money trying to clean up the mess and plans to spend another \$130 million-plus more over the next nine years. The goal is make the property safe again for human habitation before turning it over to the city of Alameda for redevelopment; homes, shops, offices, parks, and a marina are planned.

But the restoration process is a mess. Thompson's report outlines a long list of problems: sloppy (or nonexistent) record keeping, large amounts of waste that's unaccounted for, and some horrifying incidents that make it difficult or impossible to trust the Pentagon officials who say the Navy will ultimately clean up its own mess.

San Francisco faces a similar situation in Hunters Point — and in both cases, local officials should resist development pressures and refuse to allow the sites to be developed until independent (that is, nonmilitary) testing agencies scour every scrap of the ground and make public detailed reports that show the sites meet the highest environmental standards. Otherwise, these bases may turn out to be new Love Canals just waiting to erupt. ♦

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Principle vs. pragmatism

Budget tug-of-war shows different perspectives on governance

By Savannah Blackwell

When Sup. Matt Gonzalez tried to convince two of his colleagues to slash staff at the Mayor's Office, political pragmatism came up against political purism — and pragmatism won out.

Sup. Tom Ammiano stepped in to defend the spending plan of his archrival Mayor Willie Brown — and Mark Leno and Aaron Peskin, who serve with Gonzalez on the Board of Supervisors' Finance Committee, sided with Ammiano and rejected Gonzalez's cuts.

In the hearings leading up to the June 28 meeting, Gonzalez had aggressively gone after the mayor's "special assistants," the pool of workers hired outside of civil-service regulations that is seen by many as Brown's patronage army. Gonzalez said he wanted to see at least \$2 million cut from special-assistant salaries.

Peskin had spearheaded the campaign to reduce the number of such positions

on the city's payroll. But at the committee's June 26 meeting he and Gonzalez quarreled over the issue.

Peskin later told the *Bay Guardian* he didn't think Gonzalez had considered the impact the cuts would have on city services; Gonzalez accused Peskin of backing down from campaign promises to check the mayor's power.

At the meeting Gonzalez and Peskin compromised with a tentative agreement to trim the special-assistant spending by just \$280,000. But even those minimal cuts never came to pass.

When Ammiano appeared at the June 28 meeting, after praising the three committee members for their work, he urged them to return the \$280,000 to the Mayor's Office budget in the spirit of cooperation.

Gonzalez was chagrined. "I always enjoy when he swoops down to make peace," Gonzalez said of Ammiano. "But we have a mandate, and I don't believe

we've fulfilled it."

Sources close to Ammiano told us the board president — and likely candidate for mayor in 2003 — was trying to avoid a potentially nasty and pointless pissing match with the mayor, who has the authority to veto the budget entirely.

But folks in Peskin's camp say there was a deal in place. Early that week state officials announced they'd discovered some \$5 million in federal funds available for San Francisco to spend on public health. That money, which went to salary increases for doctors at San Francisco General Hospital and other health care workers, freed the board from a tough bind: they had struggled to find money to make up for the shortfall in the hospital's budget (see "Negative Prognosis," 6/27/01).

According to those sources, the mayor had engineered the sudden infusion of cash. The clear implication: if the Finance Committee didn't play nice, nei-

ther would the mayor. (Steve Kawa, Brown's deputy chief of staff, denied that there was any deal.)

The supervisors' responses — Gonzalez's hard line versus Peskin's and Ammiano's strategic compromising — go to the heart of their different approaches.

Ideologically, Peskin, Ammiano, and Gonzalez are often in sync. But they disagree on the business of governing. Gonzalez, the purist, wanted to cut any unnecessary positions. Peskin, the pragmatist, was willing to let those positions remain in the budget in order to leverage \$5 million for the cash-strapped health care system.

Those two approaches may be more potent together than either could be on its own. Gonzalez's aggressive pursuit of savings in the mayor's budget gave Brown the impetus to come up with extra money.

And late Thursday night, once the marathon meeting was over, Gonzalez and Peskin chatted amiably as they walked out of City Hall. ♦

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

tion in mid July. Reed Hastings, the software tycoon-turned-education advocate who is president of the state board, told the *Bay Guardian* he wouldn't review information about Edison's history here "unless someone submits it." ♦

E-mail Tali Woodward at tali@sfbg.com.

Stuck in school

S.F. school board can't get rid of Edison

By Tali Woodward

Most of San Francisco's school board members agree that Edison Schools Inc. has egregiously violated its agreement with the San Francisco Unified School District. They'd like to kick the for-profit school management company out of the city for good.

But June 28 the board approved a deal that virtually ensures Edison will continue schooling hundreds of San Francisco kids.

After a three-month school district investigation unearthed evidence of entrenched problems at Edison Charter Academy, the board was poised to revoke the company's 1998 charter agreement. But under state law the California Board of Education may grant a charter that's rejected by a local school district. Fearing a costly legal battle and recognizing that Edison was likely to win a state-issued charter anyway, the district entered into negotiations with the company (see "School Bully," 6/20/01).

At the June 28 meeting the board voted 4-2 to approve a settlement that will dissolve the current charter but enable the company to petition the state board for a replacement. The agreement cuts most of the district's ties to Edison and will lighten the financial burden on the city's school system. The firm will pay the San Francisco school district \$355,000 a year to use the school building, and the district will no longer shoulder administrative costs or provide the charter school with a share of San Francisco's state funding.

"I understand the pragmatism" of the deal, said board member Eric Mar,

who voted against the settlement. "But I feel we could have been more creative in fighting the corporation."

Edison has agreed not to petition the SFUSD for any more charters, but the company can still apply to the state to run an unlimited number of schools in San Francisco.

And the school board agreed not to take a position on the state petition that will be evaluated by the charter-friendly California Board of Educa-

by Tom Tomorrow

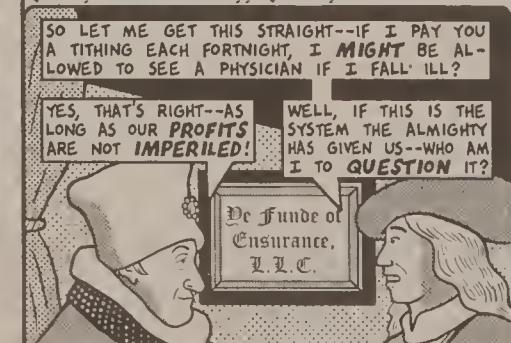
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Around City Hall

Buried treasure: Treasure Island chief (and city attorney hopeful) **AnneMarie Conroy** told a committee of the Board of Supervisors June 21 that the island provides some \$3 million to the city's coffers each year. Harvey Rose, the board's budget analyst, thought that smelled funny; two days later he reported that the city is actually subsidizing operations at the island, mostly by not charging for police services.

Sups. **Aaron Peskin** and **Matt Gonzalez** took a dim view of the "misrepresentation." They decided to hold back funds earmarked for police service at **Treasure Island**, making the operation — a pet project of the mayor — truly self-sufficient. (Savannah Blackwell)

Gentrification busters: For five years the Planning Department has been missing in action while upscale development has colonized San Francisco's industrial areas. Now the district supes are stepping in. On June 25 the board passed tough temporary planning controls for the **Mission District** that were developed by **Tom Ammiano** and **Chris Daly** in collaboration with neighborhood anti-displacement activists.

The measure throws up massive roadblocks to for-profit development in the area, essentially putting the planning establishment on notice: start doing your job. Next step: interim controls for SoMa. (Gabriel Roth)

Hotel safety: On July 2 the board approved a plan by **Gavin Newsom** and **Daly** to require **sprinklers** in residential hotels. Hotel fires have cost the city hundreds of rooms in the past few years; many of their residents have been forced straight onto the streets.

Isn't that special? After a little judicious trimming and a few shenanigans, the board's Finance Committee upped funding for public health and homeless services in next year's budget.

And the supes had some success in checking Mayor **Willie Brown**'s patronage troops — although not as much as **Gonzalez** had hoped (see "Principle vs. Pragmatism," page 11). Thanks to **Peskin**, any special-assistant positions created in the last year and not authorized by the supes require board approval — which means trouble for some of the mayor's pet employees.

What's more, half of the roughly 550 **special assistants** on the payroll will now have to be reclassified as civil-service employees. That'll give them job security — but only if they can pass the civil-service exam. Of course, Brown would never hire anyone who wasn't qualified, right? (Blackwell)

No thank-you? In March it was **Daly** and **Leland Yee** arguing over **Elaine Chao**. Now another board commendation is setting off sparks.

Bevan Dufty is ending his tenure as director of the Mayor's Office of Neighborhood Services after three years. **Mark Leno** has proposed a resolution to thank him for his work. Most such accolades (and there are plenty of them) sail through the board without discussion; **Gonzalez** wouldn't go along with this one.

Dufty is in the forefront of the squadron of mayoral staffers who go on leave to work on electoral campaigns for Brown and his favored candidates. His most recent effort: volunteering for District Five supervisorial hopeful **Juanita Dwens**, who was trounced in a runoff by ... Matt Gonzalez. (Roth) ♦

Supes to hear public power proposals

By **Rachel Brahinsky**

San Francisco voters could see as many as three public power proposals on November's ballot. In addition to the municipal utility district measure, which qualified for the ballot this winter, two members of the Board of Supervisors are angling to put their own charter-amendment initiatives before the voters.

Public power advocates, who have worked for three years to put a MUD ballot measure before the voters, worry that two options on the ballot could induce voters to say no to both (see "Charter Talk," 6/28/01).

"The MUD campaign has inspired public power piracy," MUD Now campaign director Ross Mirkarimi told the *Bay Guardian*. "I hope these charter fights do not create collateral damage for the November ballot."

One measure is sponsored by Sup. Tom Ammiano, a longtime public power

advocate; Sups. **Gavin Newsom** and **Tony Hall** are backing another. The latest draft of Newsom and Hall's proposal is nearly identical to Ammiano's in many respects. Unlike previous drafts, it calls for an agency managed by a district-elected, seven-member board — just like Ammiano's.

But significant differences remain. The goal of Ammiano's agency, for example, is to "provide" water and power to San Francisco. The goal of Newsom and Hall's agency is to "determine the most beneficial means" of providing water and power. ♦

The Board of Supervisors' Rules Committee holds a hearing on the proposals Fri/6, 9 a.m., City Hall, Supervisors' Chambers, 1 Carlton B. Goodlett Place, S.F. (415) 554-5184. Copies of the proposals can be obtained from the board clerk.

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Justice delayed

Advocate berates sunshine panel for slow action

By Rachel Brahinsky

Henry Jamerson, a construction manager and advocate for minority employment, has been waiting a long six months for the Sunshine Ordinance Task Force to address his complaint about being ousted from a Human Rights Commission advisory committee. And as of the panel's June 26 meeting, he's still waiting.

"You're letting them beat us up," Jamerson told the task force. "I kept saying, the brothers should get some of this work. They got tired of me complaining, so evidently somebody told them — get Jamerson off the [committee]."

Jamerson, referring to his work on an HRC minority-contracting program citizen's advisory committee, berated the 11-member sunshine panel for putting off a decision on his complaint, which was filed last November. Jamerson's complaint was filed jointly with Western Select Securities CEO Dawn Clements, who was tossed off of the same committee (see "Three More Human Rights Commission Advisers Canned," 10/25/00).

Resolution of the pair of complaints — which has involved extensive legislative research into the HRC's rules and

city codes — has been stalled while task force members address allegations of conflict of interest in the way the city attorney has dealt with the complaint (see "Questions of Ethics," 5/16/01). The City Attorney's Office contends there has been no conflict. The hearing is scheduled to continue July 23.

Also at the June 26 meeting, San Francisco resident Scott Trammell Moore announced he was filing a complaint against Bruce B. Brugmann, editor and publisher of the *Bay Guardian* and a member of the sunshine task force. Moore charged that Brugmann illegally sought to influence the action of the task force's complaint committee when he sent letters and e-mails to a majority of the panel.

Among other things, the e-mails urged the panel to act decisively on Clements's complaint against the HRC.

Moore told us that task force vice chair Paul Hogan brought the notes to his attention and that the evidence indicates a violation of the local Sunshine Ordinance and the state Brown Act.

The two laws prohibit members of a legally defined policy body — which includes the sunshine task force — from in-

fluencing other members regarding matters on the group's agenda outside of a public meeting.

He said that he was offended that Brugmann, an outspoken advocate of open-government laws, would violate their mandate.

Brugmann responded in a June 27 letter to the task force: "If my notes to task force members, or my responses to emails from Complaint Committee chairman Danny Guillory, or my own emails, were somehow a technical violation of the Sunshine Ordinance or the Brown Act, it was (obviously) unintentional — and I want to resolve any possible problems immediately, and make sure that neither I nor anyone else has similar problems in the future."

Brugmann asked that the task force schedule a public hearing on the matter immediately and begin drafting guidelines on the use of e-mail by members of public agencies. He offered advice on the issue from Terry Francke, general counsel of the California First Amendment Coalition and one of the original authors of the sunshine law.

Finally, the task force elected officers: chair Hilda Bernstein was reelected by a 9-1 vote. Bob Planthold, a former chair of the group, was unanimously elected vice chair. Member Vince Courtney was absent. ♦

E-mail Rachel Brahinsky at rachel@sfbg.com.

The Hotel Presidio

Trust moves forward on plan to build luxury hotel near waterfront

By Savannah Blackwell

A plan to build a luxury tourist hotel near Crissy Field appears to be gaining momentum behind the scenes at the Presidio Trust, the quasi-governmental agency that since 1996 has governed the national park.

Sources close to the trust confirmed reports that there's support within the organization for a development proposal similar to the Inn at Spanish Bay in Pebble Beach, a fancy tourist destination where rooms rent for \$400 a night.

Since last fall the trust has been trying to change the Presidio's general management plan, which calls for low-impact development at the park, to allow for more intensive commercial construction, including a

hotel (see "Presidio Showdown" 5/30/01).

In early June trust spokesperson Ron Sonenshine assured the *Bay Guardian* that "there are no hotels being planned." This week he backed off a bit from that firm position: "I've not heard or seen anything suggesting [an upscale hotel] is going to happen," he said. But he acknowledged that the trust will be discussing "lodging, and what range and scope might be appropriate" at a July 25 public meeting.

One Pacific Heights neighborhood group has been circulating copies of a June 2000 letter from Western Pacific Properties, which built the Pebble Beach hotel, to Jane Blackstone, who was then the trust's deputy director for planning.

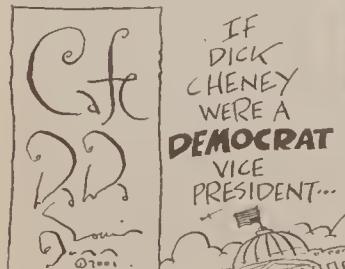
"The prospect of being able to develop a world class lodge at the Presidio comparable to the Inn at Spanish Bay is certainly compelling," Stephen Kellenberger, the letter's author, wrote.

Kellenberger indicated in the letter that conversations between the developer and trust officials were taking place.

In November, Western Pacific Properties' Kellenberger spoke at a meeting where the trust's proposals to change the general plan were discussed. "We like the fact that some of the commercial development should be along the Crissy Field area," Kellenberger said, according to records of the meeting. ♦

The new Presidio plan will be presented July 25, 6 p.m., Golden Gate Club, Presidio, S.F. E-mail preserveandprotect@friendsofthepresidionationalpark.org for more information.

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.



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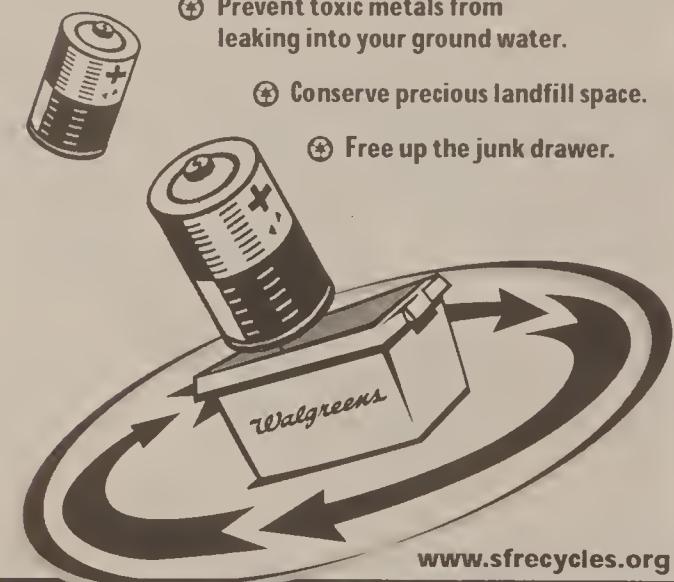
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Immigrants in France

Thursday, July 5, the International Working Class Film and Video Festival opens with a screening of Jean-Pierre Thorne's *Pleasure for the Angels*, a film on the lives North African youth in France and their expression

through hip-hop culture. 7 p.m., Mission Cultural Center for Latino Arts, 2868 Mission, S.F. \$5. (415) 642-8066 or (415) 821-1155.

Resist corporate colonization

Saturday, July 7, join Save the Redwoods/

Boycott the Gap Campaign at a protest at the new Gap flagship store downtown, the cornerstone of Mayor Jerry Brown's plan to "revitalize" Oakland by opening it up to the incursion of megacorporations. Noon, Gap, 1333 Broadway, Oak. (415) 731-7924.

Save the Redstone

Saturday, July 7, help safeguard the historic Redstone building from property speculators likely to displace the numerous nonprofit organizations housed in the building, at a benefit for the Redstone Tenants Union and the Lab fea-

turing music by the San Francisco Labo Heritage Rockin Solidarity Chorus, theater by Ian Ruskin, and more. 8 p.m., th Lab, 2948 16th St., S.F. \$10 minimum donation. (415) 701-1431.

Imperialism in U.S.-China relations

Sunday, July 8, Asian American activists discuss U.S. policies vis-à-vis China and their relationship to racism at home a "US-China Relations and Racism in the Age of Globalization," a forum sponsored by Asian Left Forum, Asians and Pacific Islanders for Community Empowerment, and others. Cantonese translation provided. 1:30-3:30 p.m., Chines Progressive Association, 600 Sacramento Suite 202, S.F. Free. (415) 505-0838.

Powering up MUD

Monday, July 9, support S.B. 23X, a bill that would make it easier to form new public power districts in California, at state senate Appropriations Committee hearing on the proposed legislation. Call ahead for schedule updates. 8:30 a.m. Capitol building, 10th St. between L and N, Room 4203, Sacramento. (415) 255-7296, ext. 251, or (916) 445-3284.

Reclaim Pacifica

Tuesday, July 10, keep up the pressure against Pacifica Radio Network board members who have spearheaded attack against progressive programming and listener control at KPFK-FM and WBAI FM, at a protest in front of the offices of the National Association of Home Builders, employer of new Pacifica chair Ken Ford. Join Media Alliance, the Coalition for a democratic Pacifica, the Pacifica Campaign, and others in demanding Ford's resignation. 5 p.m., National Association of Homebuilders, 101 Ygnacio Valley Road, Walnut Creek. (415) 546-6334.

Redistricting the west side

Wednesday, July 11, the Sunset Democratic Club and the Westside Chinese Democratic Club host a community meeting featuring Chinese American Voters Education Committee executive director David Lee on the impact of the recent census on upcoming redistricting efforts, polling, and elections in west side San Francisco. 7-9 p.m., Sunset Recreation Center, 2201 Lawton, S.F. (415) 665-5579. ♦

Mail items for Alerts to the Bay Guardian 520 Hampshire, S.F., CA 94110; fax (415) 255-8762; or e-mail camill@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.

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End of the line: One of the most contaminated spots at the former Alameda Naval Air Station, the west-end landfill is slated to become a reserve for seabirds. It's here in 1998 that a Navy bomb squad may have blown radiation and toxins into the atmosphere.

HOT PROPERTY

The city of Alameda wants to build homes, offices, and stores on the site of a former U.S. Navy base. There's just one problem: it's a toxic disaster area

By A.C. Thompson

In 1997 the United States Navy pulled out of the island town of Alameda, shuttering its base after 48 years in operation. As it did in dozens of other locations — San Francisco's Hunters Point Naval Shipyard, for example — the Navy left behind boatloads of toxic garbage. But unlike the shipyard, which has been scrutinized by the media for years, the mess in Alameda has received little attention.

City officials have grand designs for the ex-base, including plans for more than 2,000 homes, 900 boat slips, 4.1 million square feet of offices and retail shops, and, at the tip of the island, a wildlife refuge for seabirds. The town of 75,000 has already signed a deal with mega-builder Catellus to put up homes on one slice of the property. In a few years families with kids and cats and dogs and backyard gardens with tomato plants will begin living on what was once the Alameda Naval Air Station.

But before any of that can happen, the Navy will have to decontaminate 25 toxic hot spots scattered across the 2,600-acre former outpost. Tainted with radiation

and an interminable list of toxins, the ex-base has been placed on the federal Superfund list, which ranks it as one of the most polluted places in America.

The Navy is in the midst of an epic \$223 million cleanup project, overseen by federal and state environmental authorities. To get a handle on the environmental damage — and the efforts to undo it — the *Bay Guardian* dug through a huge pile of technical, seldom-reviewed Navy, federal Environmental Protection Agency (EPA), and state documents. Emerging from this investigation is a not-so-pretty picture of a bumbling naval operation and blind federal and state regulators.

Our investigation found:

- The Navy can't account for thousands of tons of hazardous waste stored on the Alameda base during the late 1980s and early 1990s.

- Government scientists think new housing erected on nearby Navy property during the early 1990s may pose a cancer risk for residents — but the Navy has done nothing about the possible danger

(see "Past as Prologue: What Cancer Study?," page 16).

- Cleanup crews are ignoring accounts by Navy personnel of uranium and mercury spills on the base.

- In 1998 the Navy may have blasted dangerous levels of radiation into the atmosphere without giving public officials or nearby residents any notice.

Our findings come as no surprise to Ken Kloc, a chemist and public health expert who spent two years advising the Navy on the project. "The Navy has got to clean up this land, and they're trying to do this in the most economical way possible — and the problem is that sometimes they've cut corners when it comes to protecting human health and the environment," Kloc told the *Bay Guardian*. "The Navy has to be pushed to do a thorough cleanup."

The artificial isle

Alamedans have always had a hands-on relationship with the natural environment. Established in 1872 by a pair of businessmen who bought the territory

for \$14,000, Alameda wasn't always an island: it was a peninsula until 1902, when city officials decided to create a lucrative new shipping channel by hacking the landmass away from Oakland. Around that time Alamedans (the city's motto: "prosperity from land and sea") began using sludge dredged from the Oakland harbor to increase the acreage of their new isle.

The artificial island offered the Navy a strategic port for its Pacific fleet and aircraft squadrons. From 1936 on, Alameda was a company town, and the U.S. Navy was the company, employing more than 17,000 people. Pontoon-equipped seaplanes plopped down in a special lagoon carved out of the south side of the island. Aircraft carriers and battleships — nuclear-powered after 1966 — moored at the docks. F-15s pregnant with missiles screamed overhead. Sailors were ubiquitous, bunked in myriad two-story apartment houses across the island.

Then one day in 1997 the Pentagon sent word: budget cuts were killing the air station. The news came as no surprise. The cash crunch had already closed Bay

Area Navy installations at Point Molate, Mare Island, and Hunters Point.

Toxic lifeblood

Alameda is tainted today because environmentally perilous substances are the lifeblood of the war machine.

The general public worries about some Gomer Pyle type dropping a nuclear warhead or knocking over a vat of anthrax, but ecological dangers lurk within everyday weaponry. Conventional ordnance — rockets, mines, grenades, and such — is loaded with explosives such as cyclonite, a suspected human carcinogen. Perchlorates, a family of thyroid-damaging chemicals that spread quickly in water, are a major ingredient in jet and rocket fuels.

Then there are the standard industrial products consumed in bulk by the Navy. Gasoline and diesel fuel, for example, have carcinogenic components. The solvents used to clean machinery and strip paint are classified as hazardous materials by the federal government.

And in Alameda, as in other garrison towns around the globe, the Navy's stew-
Continued on page 16



Mapped out: Patrick Lynch, an environmentalist, chemical engineer, and Superfund consultant, points out one of Alameda's toxic hot spots. Lynch lives about 200 feet from the former outpost.

Alameda

From page 15

ardship of these potentially lethal substances has been pure Homer Simpson. That fact is well documented in the 1994 *Environmental Baseline* report, the Navy's five-volume master plan for the cleanup.

From 1942 to 1978, the document reveals, the Navy abandoned somewhere between 45,000 and 500,000 tons of toxic rubbish on the extreme western end of Alameda. Nobody knows exactly how much detritus was cast off, because the Navy kept no records on the subject. Though the exact tonnage will never be pinned down, it's certain that sailors did a hell of a lot of dumping out on this flat, weedy lot crisscrossed by concrete runways.

They dumped radium, a radioactive metal that glows green and was once used to illuminate landing strips; unexploded bombs; spent shells; and 55-gallon drums brimming with virulent gunk. They even dumped two decrepit, oil-filled ships.

One favored disposal technique, as documented in the report, "consisted of digging trenches to the water table, filling them with waste, and compacting the material with a bulldozer."

It's this toxic graveyard, one of the most mephitic locations on the island, that's now slated to become a permanent reserve for the California least tern, an endangered seabird.

In one surreal 1950s-era episode, sailors piled up a bunch of trash, set it

ablaze, and then used the charred garbage as landfill, pushing the rubbish into the water and eventually expanding the size of the island by 52,000 square feet.

Of course, for the time period, that sort of insanity was normal — *nobody* thought about the long-term environmental consequences of radium and all of the other malignants today lingering in the soil and oozing into the bay.

Far more recently, though, the Navy has done amazingly stupid things. In 1994, for example, naval personnel came across three open casks of radioactivity-spewing uranium in a metal scrap yard. Hauled off of a ship from San Diego, the drums were marked "depleted uranium," but the readings on the Geiger counter said the contents were anything but depleted. A special team clad in haz-mat suits was sent in to remove the barrels.

Then there was a series of flunked inspections in 1997 that led to a \$104,000 fine from state environmental regulators. The California Department of Toxic Substance Control cited the base for storing incompatible — that is, combustible — chemicals together, keeping toxic garbage in open containers, and failing to do regular safety inspections of its hazardous waste facility.

The list goes on and on; if you want every last detail, you can find the reports at the Navy's environmental library out on the island. Meanwhile, we've assembled a few telling snapshots of what has taken place — and what's going on right now — on the land Alameda hopes will

someday be used for playgrounds and backyards.

Snapshot no. 1: the hazardous waste that went AWOL

The 1976 Resource Conservation and Recovery Act (RCRA) was a landmark environmental bill that was supposed to stop the random, deadly dumping of poisonous trash.

The high-profile federal law was intended to chart the movement of hazardous waste from "cradle to grave," ensuring that mutation-inducing chemicals weren't surreptitiously buried, tossed out on the highway late at night, or flushed down the drain. Every gallon of toxic goo is supposed to be monitored by the EPA to make sure it's disposed of properly. That's the theory anyway.

In reality, at least in the case of the Alameda naval installation, it's impossible to say what truly happened to thousands of tons of deadly chemicals handled by sailors from 1989 to 1993.

During those years, according to EPA records, 18-wheelers full of some of the worst stuff on earth rolled out of the Alameda Naval Air Station on a nearly-daily basis. The logs give a look at the kinds of shipments routinely trucked off the base: 629 pounds of mercury; 1,300 pounds of a solvent called cresol, a probable carcinogen; 10 tons of incredibly caustic nitric acid; 280 tons of methylene chloride, another suspected cancer-causer ... and there's plenty more.

Some of the lethal junk went to special landfills in Washington and Tennessee, which are licensed to handle toxic waste. Many, many barrels-o-death were trucked right across the street to the Navy's Defense Reutilization and Marketing Office, the property Catellus intends to turn into a brand-new neighborhood.

The warehouses of the DRMO were meant to act as a temporary way station for hazardous chemicals, discarded vehicles and equipment, and heaps of rusting scrap metal. But some of the hazardous waste never left the facility; the soil at the DRMO site is laden with dangerous levels of PCBs and cadmium.

More ominously, thousands of tons of the toxic detritus the Navy claims to have shipped to the DRMO may not have gone there at all.

Under the RCRA law, hazardous waste facilities are required to file voluminous reports with the EPA. The reports reveal what substances the facilities have handled during the past 12 months and what they've done with the stuff. Both the air station and the adjacent DRMO were obligated to send the reports to the EPA every other year.

These records are rife with discrepancies. In 1989 the air station claimed to have sent 2,406.08 tons of hazardous waste to the DRMO. But the DRMO only reported receiving 12.95 tons from the air station.

The 1991 document is similar. The air station said it shipped 462.08 tons of waste

Past as prologue: what cancer study?

Cystal balls are notoriously inaccurate, but the story of Marina Village may offer a glimpse of Alameda's future — and it's not encouraging.

The 30-home subdivision stands on a poisoned finger of land right next door to the Defense Reutilization and Marketing Office, the toxic waste storage site that couldn't keep track of its toxic waste. The United States Navy threw up the attractive gray-and-beige duplexes in 1990 to serve as housing for naval personnel. Today, with the base closed, Coast Guard employees and their families live in the little hamlet-style community.

Originally wetlands, the housing site was home to the San Francisco Airdrome, a commercial airport, from the mid 1920s until 1941. Through World War II, Korea, Vietnam, the cold war, and right up into the 1990s, the property functioned as a supply center for the Pacific fleet.

During the decades of naval occupation, volatile chemicals — notably benzene and a lesser-known, possibly mutagenic gasoline constituent called naphthalene — pooled under the tract where Marina Village would be built.

Before starting construction, the Navy called in federal health experts and PRC Environmental Management Inc., a consulting firm, to determine whether the pollution posed a health risk to the people who would be dwelling in the homes. PRC dug monitoring wells and took air samples to measure the extent of the contamination, passing the information on to the Agency for Toxic Substances and Disease Registry, a branch of the Centers for Disease Control and Prevention.

ATSDR gave the project a green light — on the condition that protective barriers be installed in the basement of each house to keep chemical fumes from seeping out of the earth and into the air. In a November 1990 memo the agency urged the Navy to "determine and mitigate [the] source of groundwater contamination, if possible," and "conduct periodic sampling of indoor ambient air to assure that levels remain below levels of health concern."

In 1992, after the homes were erected, PRC did more testing, using six-liter canisters to grab air samples from inside the houses. ATSDR reviewed this information as well — but this time the agency had quite a different opinion, concluding that fumes were seeping through the basement vapor barriers and that "the indoor air levels of benzene in some of the housing units ... may represent an increased cancer risk to humans."

Once again the agency encouraged the Navy to curb the pollution. "ATSDR recommends that indoor air sampling continue in all units on an annual basis rather than the proposed plan of air monitoring in five years," ATSDR staffer Gwen Eng wrote in a February 1993 letter to the Navy.

A month later PRC, still under contract to the Navy, issued a 43-page public report claiming the homes were perfectly safe. The report, which was supposed to summarize all of the previous studies done on the site, made no mention of ATSDR's assessment.

Randy Fox, the report's author, declined to comment for this story. PRC has since changed its moniker to TetraTech Inc.

To date, the Navy has made no effort to clear up the chemical plume.

"What really bothered me was that there were some high hits of both benzene and naphthalene in some of those houses, and there just was not enough follow-up," said Ken Kloc, an environmental health consultant who sat on the Navy's cleanup advisory board from 1998 to 2000. "At a minimum they should have said, 'We need to do a few more studies and eliminate the uncertainties we have about the initial data.'"

Some people the *Bay Guardian* talked to at Marina Village are unfazed by the contamination. Others are stressed. "Of course we're concerned. We have a seven-month-old daughter," one couple living in the complex told us. "The Navy only tells you what they want you to know."

The good news is that so far no cancer cluster has developed at Marina Village. But that may not mean too much. Most families — moving from one Coast Guard assignment to the next — only live in the neighborhood for a few years at a stretch, making it hard to track health problems. Plus, Marina Village is such a small community that an obvious epidemiological pattern would be hard to spot even if families spent decades living in the subdivision.

The Navy just launched a new round of testing — tests the U.S. Environmental Protection Agency has been asking for since 1998. EPA spokesperson Leo Kay tells us the agency's scientists will be investigating. "We're going to work pretty closely with the Navy and the state to make sure the samples are representative and that they're done correctly," Kay said.

ACT

to the DRMO facility; DRMO reported getting only 11.79 tons from the air station. The disparity for 1993 is 22.38 tons.

Altogether, more than 2,865 tons of toxins stand unaccounted for. So what

happened to all of those 55-gallon drums? Are they sitting at the bottom of the Pacific Ocean, keeping the fish company? Were they ditched in an empty lot at the

Continued on page 18

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Alameda

From page 16

end of deserted road somewhere?

The *Bay Guardian* went looking for the stuff, but before donning the gas masks and acid-proof jumpsuits, we decided to follow the paper trail a little further. By law, every hazardous waste transfer must be documented with an invoice explaining where the junk came from, who hauled it, and where it went. We thought these shipping manifests — which are archived by the California Department of Toxic Substance Control — might shed more light on the case of the missing toxins.

We focused on 1991, plowing through 477 manifests on file for that year. According to those records, the air station sent only 20 tons of toxic waste to the DRMO that year. That leaves 442 tons missing just for 1991 — and leaves us at another dead end.

Naval officials can provide little insight, saying the service has destroyed all of the files on the subject — which is legal, since hazardous waste handlers have to hold onto their records for only three years. Two Navy employees who signed off on the shipments didn't respond to repeated phone messages left for them by the *Bay Guardian*.

The mystery may never be solved, but it looks like the Navy either broke federal law over a period of several years by illicitly disposing of toxic waste or made major accounting errors. And the incident raises serious questions about federal and state environmental authorities: do they actually read the reports hazardous waste facilities file with them?

California toxics department spokesperson Ron Baker figures the whole thing is just a paperwork snafu. "I can tell you this department in our efforts to track hazardous waste disposal — not only at the facilities in question but at all facilities — relies very heavily on the manifest system," Baker told us. "If there were materials that left that facility that were not manifested, certainly that's something that we would be concerned about. However, I don't know if that's what happened or if there's an error in their accounting system."

"I doubt very seriously if somewhere in this state there is in excess of 2,800 tons of hazardous waste floating around. In this state that just doesn't happen."

We asked Steve Armand in the EPA's hazardous waste division to review the records. Armand admits he can't say where the stuff went but says he thinks the Navy probably just made a series of accounting errors.

That explanation doesn't appease activist Saul Bloom. "When the regulators say, 'It's just a paper problem,' they're just encouraging lousy record-keeping," retorts Bloom, head of Arc Ecology, a nonprofit focused on military-generated pollution. "And sloppy

record-keeping protects the polluter. Good enough for government isn't good enough for public health."

Snapshot no. 2: never mind the uranium

Building 66 stands in a sector of the base set aside for the development of new offices. In 1994, Navy consultants looking for contamination combed over hundreds of similar structures.

But Building 66, a 30,000-square-foot hangar once used to test and overhaul aircraft engines, has some distinguishing characteristics.

Interviewing a machinist who had worked in the building, the researchers discovered some startling info. "Mercury spills occurred often over a period of decades," said the machinist, as quoted in the *Baseline* report. Mercury is a neurological toxin.

Reports from the Navy's Radiological Affairs Support Office brought the researchers more bad news, warning of "cesium and uranium oxide contamination" in Building 66. Uranium is a central component in nuclear weapons and reactors, while cesium, also radioactive, is consid-

"There's a significant problem out there, and they just totally overlooked it."

Snapshot no. 3: call in the bomb squad

It was December 1998, and Navy scientists were dragging a gamma radiation sensor over the west-end landfill. They knew from studies dating back to 1991 that radium, PCBs, asbestos, pesticides, and a million other things had been buried or burned in the area. And they knew that an earlier round of radiation readings had come in at more

that dirt into the atmosphere, spreading the contagion.

Despite the lack of conclusive data, the detachment charged ahead and blew up the ammo. A color photo of the explosion, referred to euphemistically as an "emergency removal action," shows a dark brown tornado of dirt shooting into the air. It looks to be 20 to 30 feet high. The picture, along with the rest of this info, can be found in a pair of naval reports on the subject.

The soil the Navy blasted into the sky may well have been radioactive. Radiation



Taking on the Man: Challenging Uncle Sam to deal with its pollution problem, Arc Ecology's Saul Bloom has fought the military since the mid 1970s.



Stinky scenario: The Navy and its environmental experts apparently ignored a study by federal scientists indicating that benzene fumes may pose a cancer risk to residents of Marina Village.

ered one of the most deadly by-products of nuclear fallout.

As part of the Superfund cleanup schedule, another team of surveyors — again hired by the Navy — went back to Building 66 three years later in 1997. Scraping the stained concrete floors of the hangar and scooping soil out of the ground surrounding the structure, the team gathered dozens of field samples and ran them through a battery of tests. They tested for beryllium. They tested for arsenic. They tested for diesel residue.

But for some unexplained reason, they didn't break out the Geiger counter and check for radioactivity or analyze the samples for mercury. At this point, seven years after being alerted to the possible peril, the Navy and its consultants have done no testing for those toxins in Building 66.

"Someone dropped the ball," said Patrick Lynch, a chemical engineer who has worked on other Superfund projects.

than twice the safe limit. But they didn't know about this: buried in the ground were 335 live 20-millimeter shells.

The surveyors rushed in unexploded ordnance specialists from the Navy's Vallejo outpost to deal with the shells, each one about three inches long, nearly an inch in diameter, and packed with high explosive.

The bomb squad had a simple plan to neutralize the ammo: clear everyone out, set an incendiary charge, and blow the little missiles sky-high. The technique is known as "open detonation" in military parlance.

There's just one problem with this little scheme.

At the time of the operation, the Navy hadn't completed its study of the terrain and couldn't say precisely what kind of toxins and what levels of gamma radiation infected the soil around the buried shells — and setting off a sizable explosive charge would definitely launch some of

maps of the territory, completed by the surveyors after the bomb squad did its thing, show a major radium deposit in the area, marked as a fat yellow and red blot. The hottest points on the map clocked in at over a thousand times higher than acceptable levels. As for the slightly less deadly stuff, post-blast dirt samples found lead concentrations 33,000 times over the legal limit.

What did the EPA make of all this? Well, the Navy didn't get around to telling the agency — or the city — about the operation until two weeks after it went down, or more correctly, up. EPA spokesperson Leo Kay said, "Had we been notified, we would've wanted to ensure that there were no plumes of smoke containing hazardous material that could've posed a threat to the community."

Choice property

We'd love to make this story less one-sided. We'd love to tell you the Navy has credible explanations for these seeming blunders. But when questioned directly about the incidents, Navy officials could only mouth vague platitudes.

The Navy has been "as good a neighbor as it could be," naval spokesperson Tom Pinard informs us. "The people I work with are dedicated to make sure this happens — the cleanup. They want to be able to turn over the installation one day — as soon as they can — but with all due regard for not only humans but for flora and fauna as well."

"The items that you've listed — well, we can go back in time in any situation, whether it's the Navy or another gov-

ernment agency or a private individual, and say, 'Did you do everything you could?'"

Over at the EPA, Kay tells us that a new pact between the agency and the Navy will ensure a meticulous restoration job. "Up until now we haven't had the authority we need to run a supertight cleanup," Kay said.

The guard post at the gates of what was once the Alameda Naval Air Station sits vacant. A few yards away, in the middle of a grassy plaza, a vintage Corsair fighter plane stands mounted like a stuffed grizzly bear. Connected by an asphalt maze of roads with names like Pearl Harbor Street and Midway Avenue are hundreds of blocky beige buildings. Some are occupied, some are empty, some like Building 66, are off-limits, teeming with pollutants.

It's quiet but not ghost-town quiet. Civilian businesses have fit themselves into some of the structures left behind by the Navy. Custom-bicycle crafter Bernie Mikkelsen welds and lathes in one small workshop; next door is Sal's Inflatable Raft Service. CalStart, an electric car company, and the Bladium, a roller rink for in-line skaters, are leasing giant hangars.

Soon these boxy old buildings will be razed. Fresh architecture — three-bedroom houses, shopping centers, office hives — will arise, a crop of designer structures that don't look like outsize Legos, erected on land made safe by the United States Navy.

Just how safe is the question hanging over this whole endeavor.

At least \$223 million will be poured into demolishing the contaminated buildings, into purifying the despoiled earth and water. The expected completion date is set for June 2009. Perhaps at that juncture the Navy will have mended the world it has ripped asunder. Or maybe these snapshots are a harbinger of another Love Canal.

A blinding orange sign juts out of the rocks at the edge of the silty seaplane lagoon. "NO TRESPASSING. POTENTIAL ENVIRONMENTAL HEALTH HAZARDS PRESENT. DO NOT EAT FISH OR SHELLFISH FROM THIS AREA," shouts the warning. The squadrons of bomb-strapped aircraft are long gone. There are no fishermen in sight. But pelicans, downy, gravel-hued pelicans with six-foot wings, are dive-bombing the water, hunting for smelt, hungry for dinner.

Who knows what the birds will catch. ♦

The Navy's environmental library is located at 950 West Mall Square, Room 141, Alameda.

Research assistance was provided by Adam Jernigan, Joe Mullin, and Corbett Miller.

E-mail A.C. Thompson at ac_thompson@sfbg.com.

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When the capitalists come marching in

Success 2001 is business at its worst. By Stephen Bender

What with the recent economic downturn here in the city, times are clearly ripe for a little get-rich-quick revival meeting. Just in time to exploit people's need for a new burst of economic faith, Success 2001 rolled into town June 19. You may have seen the full-page ads for the event in the *Chron* and *Fangzaminer* touting "America's Most Popular Business Seminar." The ads featured a softly lit photo of keynote speaker Bill Clinton wearing his best "come hither to the Cow Palace" expression. Rounding out the speakers roster were a hodge-podge of all-American heavyweights: Elizabeth Dole, Larry King, *America's Most Wanted* host John Walsh, and, for a little local flavor, 49ers quarterback Jeff Garcia and Raiders coach Jon Gruden.

Acclaimed not only by *People* magazine and *USA Today* but also by the *New York Times* and the *Wall Street Journal*, Success 2001 isn't just business hype; it's old-time capitalist religion. Since the late 1980s, Success events have criss-crossed the country, attracting increasingly impressive audiences (more than half a million souls attended last year's series). Over the years former presidents Gerald Ford and George Bush Sr. have made appearances. Having hit San Francisco after a stop in Pittsburgh, this year's crew will subsequently visit Spokane, Wash., Boise, Idaho, and Madison, Wis., before reaching Chicago in September. That epic autumn gathering will showcase the heretofore underutilized F.W. de Klerk, South Africa's last apartheid premier.

Peter Lowe, born in Pakistan to missionary parents, is the man behind Success Events International, an empire that now includes the Success seminars, *Success* magazine, motivational tapes, videos, and online business interests. Speaking to Dan Woodling, the founder and international director of an evangelical organization called ASSIST (Aid to Saints in Strategic Times), Lowe explained that his objective is to "re-invent the Billy Graham crusade for the 21st century."

"Most evangelists struggle in preaching to the choir. I come from a Christian background where we were fighting the tide of evil and I've never liked that," Lowe said. "I want to be with the tide. So I thought, 'How do you make evangelism the tide?' You get on board with the Gorbachevs and the Thatchers and the Reagans." Onward Christian soldiers, to the ramparts with Gorbachev! Disciples at San Francisco's Success 2001 paid between \$50 and \$150 to pick up tips on everything from self-

improvement to the latest wealth-enhancement materials. Some opted for Platinum or VIP packages, which offer secluded advice sessions over lunch with motivational movers and shakers.

Capitalist revival meeting

As a member of the Success 2001 flock this year, I thought it might be a rough ride. When I contacted Success P.R. flak Leslie Schwartz about getting a press pass, she cooed, "Could you write the story prior to the event? Of course we'll get you free tickets and a press packet. Could you include a schedule of upcoming events in your story?" Her immediate assumption was that any member of the fourth estate was an easy lay.

I guess I came across as more non-committal than the usual hack, so my request for a pass was kicked upstairs to a husky southerner named Billy Barber. He was a little less enthused than Leslie. "We aren't giving out press packets due to contractual obligations with some of the speakers."

Fine, so I got my own ticket. I went in for the bargain basement \$49.95 seat, and the total quickly ballooned to nearly \$80 after factoring in the "Success Workbook," a "minimal processing charge," and tax. After pointed attempts to massage me into "upgrading" my seating failed, the exasperated operator sneered, "You won't even be able to see the speakers from up there." (The seat was two rows above the floor.) So much for the "unbelievable special early registration price."

On that balmy June day I arrived in the surprisingly sparsely attended hall only to discover that many people were still attending a special breakfast session closed to groundlings like me. Low lights partially illuminated a stage adorned with geometrical hanging props, a garish distraction from the Success 2001 logo looming above. Before the show got under way, I returned to the lobby to mix with the folks gathered around the Home Depot and Mary Kay displays. My first impression was of a crowd made up of recognizable types: the confidently cravated ones, the biz casual brigades, and those who came off as working class, or in 2001 parlance, "unprofessional."

The show started with something less than a bang. Two video screens flashed names and images over thudding pop-techno beats while an imperious voice listed past and present speakers. The very idea that the thundering of "Larry King! Barbara Bush! Dick Cheney!" would whip the audience into a frenzy

was laughable — and indeed, some people started chuckling. After a recitation of the Pledge of Allegiance, a lackluster flurry of fireworks provided the cue to the MC.

Although Lowe often presides, today was mystery host Keith Kraft's day to shine. Throughout the day Kraft tried to goad us into applauding by shouting, "Are you guys having fun yet? Let's hear it, San Francisco!" The first speaker was Garcia. Imagine the standard 30-second sound bite of Joe Athlete discoursing on "giving it 110 percent," then extrapolate

revival meeting. He had even invented an inspirational catchphrase to fit the recent dot-com layoffs: "how to thrive when the economy is in a dive." To assure job security in a "security-less job market," Ziglar suggested cutting out gossip in the workplace. A couple of minutes here and there every day, he sagely noted, meant 250 unproductive hours a year.

Did you get fired? Well, he explained, you obviously didn't make yourself a valuable enough asset to your boss. Attendees were told to repent for workplace sins by embodying the 28 characteristics he listed in the Success Workbook under the heading "Your Attitude Makes the Difference." No need to ponder stratospheric executive compensation or the cutthroat corporate ethics that attend mergers; instead, think of yourself as a "born winner," who, like "Kobe and Shaq," would bounce back if "the Lakers went bankrupt." At the end Zig got down on one knee for his Christian trip. Quoting the

business scams

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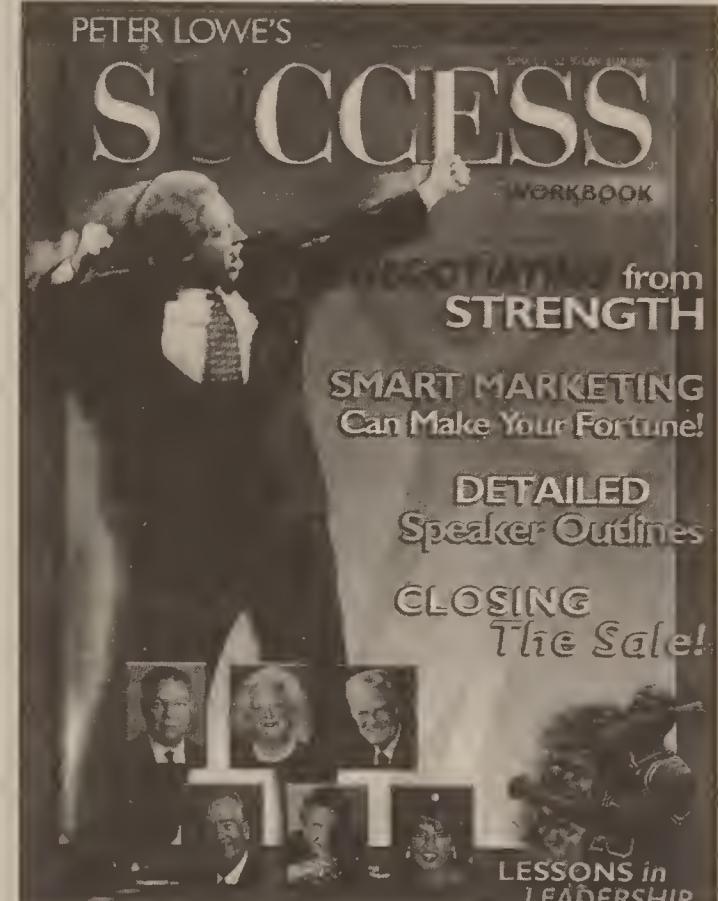
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Motivational speaking: Success Events International founder Peter Lowe gives the hard sell at Success 2001.

by a factor of 40. "I'm just trying to be the best Jeff Garcia I can be," he said, in a flourish reminiscent of a warmed-over high school pep rally. Gruden later gave a comparable performance.

Basking in the glow ignited by provincial pigskin pride was the elder statesman of S2001, Lowe's mentor Zig Ziglar. After years spent marinating in the milk and honey of Dallas, Ziglar knows just when to punctuate his sentences with the guttural "ugh" of a tent

right-wing Heritage Foundation, he claimed that Christians lived "happier" and "better" lives by every conceivable social indicator, including having "better sex." Having started his presentation with gooey nondenominational rhetoric, he finished by hawking yet another series of tapes that would "tell you flat out how to get into heaven." Although his listeners were otherwise enthusiastic, the response to this minisermmon was refreshingly taciturn.

Money: it's a hit

As late morning arrived, so did Phil Town, a former "longhaired kayak guide in Arizona" turned millionaire many times over after cornering the stock market. This was the first of several pitches free of any sort of explicitly religious appeal. After assuring the audience that he had no stake in InvestorToolbox.com, Town dynamically pimped the site, convincingly using big words like "stochastics" and "parameters." Apparently, InvestorToolbox (IT) analyzes five key market indicators and has remarkable predictive power that clearly shows novice investors when to buy and sell. Before the grand finale, Town disclosed in passing that Lowe had a major interest in IT.

There was another hitch. The "system," including membership, a training course, and a video, would set back the budding investor \$6,400. Then came the bait and switch. To get the crowd out of the "that's a lot of friggin' money!" mind-set, Town quickly offered a free package to a lucky fan. In an even more touching gesture, Town restricted the pool of potential winners to "broke single moms." Suddenly scores of women were jumping and screaming for the honor. Most everyone began cheering, while Town solemnly announced that "your children" would be the biggest beneficiaries of all. At the end several hundred people jostled one another, arms outstretched, for those scarce enrollment papers.

Just then Pink Floyd's "Money" started cha-chinging over the P.A.

The organizers of S2001 seemed to have forgotten a cardinal rule: nobody shells out just to subject themselves to hours-long sales pitches. Even the audiences on late-night infomercials

come away with a check. However, by dangling the carrot of celebrity, S2001 drew a captive audience, many of whom had no intention of buying anything that day. That the organizers also reinforced pro-corporate ideological messages (if you get downsized, it's your fault), then tried to cloak it all in Christianity, put the proverbial cherry on top of this shit sundae.

Shortly before lunch Kraft bounded onstage wearing a jogging suit. He rapidly shed his top to reveal a T-shirt with the words "New World Order" (referring to a notorious pack of WWF villains) and his ripped physique, there for the ogling. Accompanying him was a Daly City cop, who doffed handcuffs and slapped them on Kraft's brawny wrists. Putting the finishing touches on this dadaist hellscape was a hysterical Chihuahua named Mitch Hume who was tasked with announcing the following day's seminar. After yawning about how "pumped" and "excited" he was, he tried, in vain, to get the crowd involved. "Go, go, go, go, gooo!" he screamed. And then, straining to a soundtrack of deafening music and glowing under the flashing lights, Kraft majestically broke free from his handcuffs. What did it mean?

Perhaps Bill Clinton could explain it. Right after lunch Clinton, workin' it on the post-Marc Rich, B-lecture circuit, took the stage in a hail of confetti.

Opening his speech with a history of the Cow Palace, he continued with an oddly sedate analysis of "global interdependency." This lofty wonkery gave way to the rehashing of public speaking tips ("imagine that you're talking to your family"). Going Freudian, Clinton chose to illustrate the importance of "perseverance" by enthusiastically citing Tina Turner's triumphant comeback hit "Private Dancer."

On the question of leadership, Clinton mentioned his decision to "save Mexico," which had only "48 hours to live," by bailing out Wall Street investors in 1995 during the Mexican currency crisis. Even though the "polls were against me 85-15," it turned out he was smart, since "trying to explain one million more illegal immigrants" would have been much tougher.

You can make it if you sell

Marshall Sylver, a motivational hypnotist (if that makes any sense) schooled in "subconscious programming," was next on the dais. He tossed cash into the throng and followed that up by swallowing a flaming skewer. His spiel was all about better living through hypnotism — an option for those with a loose 10 grand.

S2001's template of deception was pure advertisement, borrowed from late-night hair product commercials and the Home Shopping Network. The predictable five-ingredient formula played out like this. Invariably, each segment began with a pump-up involving a spectacle or audience talk-back to kindle the crowd's excitement. Then the speakers would introduce themselves, inevitably including a "confessional" moment of personal tragedy or past tangle with poverty. At some point they'd get down to the hard-sell appeal to greed, often tempered by Christian rhetoric or self-deprecating humor. Eventually came the "close," in which the speaker would extol the wonders of the commodity and incite insecurities in the now-suggestible audience. Finally, the ultimate sales buttons were pushed for those not yet convinced. Consumer skepticism could be explained away as ridiculous — it was "fear of the risk of

believing in yourself" or a complacent unwillingness to "take action."

John Walsh was next, recalling the circumstances of his son's grisly murder. In an incongruous bit of mixing, the in-house DJ played "Don't Worry, Be Happy" just as Walsh concluded his impassioned plea for the crowd to get out there and lobby its representatives for a Victim's Rights amendment to the Constitution.

Whatever remained of the pious window dressing was dumped when James Smith took the stage. Like some southern-fried version of Alec Baldwin in *Glengarry Glen Ross*, Smith relentlessly pushed his upcoming real estate seminar. He started off by bragging about the "distress sales" that had dropped into his lap through foreclosures or DEA confiscations. He even had the gall to show a photo of the house he "flipped" after the previous owner was sentenced to 18 years for growing weed. Smith then seemed to sense that his porcine spiel wasn't going over too well, so he switched mid-pitch into nice-guy mode. "I really care about people. It's all about people," he beseeched. Nevertheless, he completely lost the crowd when he blurted out, "If you can't make it in this country, you can't make it anywhere."

Finally the time came for organizer Lowe's appearance. As he leapt onstage, spastic and bug-eyed, the crowd went wild. The financial aspect of his presentation came first: he revealed that one dollar need "double" itself only 20 times to reach one million. As Lowe took his demonstrative 20 steps across the stage, one was left to presume that riches await anyone with a dollar bill and a positive attitude. It was the perfect bit of pabulum for an audience so recently weaned on the fanciful speculations of venture capitalists.

Then came his Elmer Gantry routine. "I like to share with business people: If I could show you how to be a millionaire in 30 days, would you like that?" They say, 'I'd love that.' 'OK, you'll be a millionaire in 30 days, but only for one day; then you'll be bankrupt for the rest of your life.' Then it doesn't sound so good. When you look at the time line of eternity, what does 30 or 50 or 70 years of so-called success mean, if you don't have eternal life? True success is preparing for eternity. Whatever happens in this life is really incidental." Lowe followed the huckster routine of his speakers to the letter, even reassuring the audience that all of their greed could somehow be connected to heaven. And, of course, to that ineffable, desirable state of being known as "successful."

One of the final speakers was Tom Hopkins, "America's #1 Sales Trainer." When closing a sale, he informed us, don't say "price"; say "total investment." It's not a binding contract; it's an "agreement" that one doesn't "sign," but rather, "approves." It was an appropriate footnote to Lowe's doublespeak, a kind of confession that selling is mostly about misleading the customer.

Early twentieth-century social critic H.L. Mencken once remarked that "no one ever went broke underestimating the taste of the American people." A good riff, but whose taste, or morality for that matter, really deserved some scrutiny at S2001 — the manipulated or the manipulators?

When aspiring young African American athletes succumb to the "be like Mike" hype, believing that enough "practice" will result in eventual riches, it's easy for S2001 attendees to roll their eyes. So reflexive is this dismissal, and, correspondingly, so secure the worldview it stems from that many in the crowd hadn't the slightest idea they were being played in much the same way. Yet the financial fantasies of S2001 are merely packaged in a form that's palatable to middle-class tastes and are really no different from those of the deluded athlete. Just as basketball stars are lionized in *Sports Illustrated*, so are CEOs hero-worshiped inside the covers of *Forbes*, *Fortune*, *Business Week*, and other biz rags.

The primary distinction between "be like Mike" and "be like Lowe" lies in the credibility lent to S2001's illusion by former presidents and the like. The outcome of both propaganda campaigns is the same: once reality sets in for those who buy into them, there will be a lingering and very personal sense of inadequacy and failure. After all, if the quest for "success" is reducible to personal attributes such as "individual initiative" and a "positive attitude," it follows that the inability to build wealth is a character flaw.

Writing in the February/March 2001 issue of *Success* magazine, Lowe outlined "four success strategies" that he got "from CEOs." Lowe quoted Perry Dye, CEO of Dye Designs: "I have to be unrealistically positive — almost overstate the positive to counteract the negative people." The necessity of presenting a hyper-enthusiastic attitude as a prerequisite for fulfilling the boss's "vision" is a heavy psychological burden to bear.

Fortunately, as invasive and insidious as the success pushers are, their message is not a uniformly accepted one. At one point during S2001 I overheard a middle-aged woman in a designer business suit remark to another, "This seems like an Amway come-on to me." Even at its apex, the audience never came close to filling all of the seats at Cow Palace, and most left not too long after Clinton's speech. Perhaps with the specter of recession stalking the fruited plain, promises of pie in the sky just don't resonate as they once did. Or perhaps, as anticapitalist philosopher Theodor Adorno put it, "the triumph of advertising in the culture industry is that consumers feel compelled to buy and use its products even though they see through them."

Happy 4th of July! ♦

Stephen Bender is a freelance writer in San Francisco. He can be reached at stephen.bender@gte.net.

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ask isadora

by Isadora Alman

Yoo hoo! I'm here

Q: I have been in a relationship for seven years. The sex is nonexistent. I thought I had a more active sex drive than my boyfriend, but I catch him masturbating to magazines and porno flicks all the time. Now I think he just doesn't want me. He says that he loves me; he tells me I'm pretty, even sexy sometimes. But he rarely initiates sex. We only do it about once a month, and usually I have to start it. Is there anything I can do? I know something's wrong. I just don't know how to fix it. It is killing my self-esteem.

A: It is a great deal easier to fix a problem if you know what's causing it, and for that you will definitely need your guy's input. It's certainly possible that he won't know himself, but it's a good place to start. Turning almost exclusively to masturbation when a willing and desirable partner is at hand can have several roots. He could be angry with you, and his turning to solo sex could be a very specific "unfuck you." He may just not desire you and not know that this is often what happens when anger is not expressed; it stifles desire. He may feel so much performance pressure to get it up, keep it up, and/or get it off with you that doing it himself is just easier. He may have a particular turn-on that he can't ask you for or can't get from you so that he resorts to fantasy. While it's certainly painful not to have your partner come to you for sexual pleasure, his masturbation probably has nothing to do with you as a woman, so shore up your self-esteem. Tell him you need to talk about your sex life and what you want from it. If he can't or won't provide it and won't join you in sex therapy or couples counseling, you may have to rethink the relationship you have and whether it's worth keeping.

Q: My boyfriend likes to kiss with the tip of the tongue. I simply don't know how to do it or how to enjoy it. Any hints for me?

A: No hints, just straight out, in the same way you need to ask him to show you exactly what he likes. After you practice for a while, and he assures you that you've got it, then you can judge whether or not you enjoy it that way. If you don't actually hate it, be sure to include it in your kissing repertoire every so often so you can both get your preferred style of kiss some of the time.

Q: My wife of six months (who was my girlfriend of eight years) and I are very much in love. We look forward to starting a family and growing old together. However, we have somewhat different opinions of what is appropriate bedroom behavior. We both enjoy sex very much. However, my wife seems reluctant to venture outside of status quo intercourse and try new and different things. Let me make it clear that I am not interested in bringing in a third party or having sex in public or anything that may be considered perverted. I do however want her to do more to arouse me (i.e., striptease, wear sleazy outfits around the house, etc.). My wife doesn't seem very open to the idea and won't even let me perform oral sex on her. (She says she enjoys it, but it's not high on her list of sexual priorities). As much as I love my wife, I have been having increased desires to hire a stripper or escort (who will provide discreet no-strings-attached sex) to do what my wife won't. Am I venturing into dangerous territory, and if so, how can I tell my wife this without ruining the love we share?

A: How come this comes up now instead of six months ago? There is no way to get where you want to go without one of those discussions that will be painful to one or both. "Honey, there are things that I am not getting in our relationship that are so important to me that I have been thinking about going outside our marriage to satisfy those desires." Perhaps if she hears how serious your needs are, she may reconsider her position on things such as receiving oral sex. She may also have some needs of her own, and not necessarily sexual ones, that your frank talk will give her license to express. "Sweetie, when you get up from the table and automatically leave the clearing up to me as if it were my job, I feel less than inclined to indulge you in bed several hours later. I'm tired, and I'm pissed off." There is also the possibility that since she has no wish to change things between you sexually and you do, she may accept your going outside for what you need. In that case, you won't have to sneak into the "dangerous territory" of cheating. ♦

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or at www.sfbg.net. You can also write to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

That's so 1998!

was at a junk shop the other day, and among the 1960s toasters and 1940s coffee cups, I came across two bizarre relics from another long-dead era in our history. The era was 1998. The relics in question were books, glossy hardcovers originally priced at about 25 bucks each and now marked down to a buck. Their titles were so 1998 that they almost seemed like parodies of themselves: there was "electronic commerce pioneer" Patricia B. Seybold's *Customers.com: How to Create a Profitable Business Strategy for the Internet and Beyond* (Times Business) and a textbook-looking thing edited by Don Tapscott called *Blueprint to the Digital Economy: Creating Wealth in the Era of E-business* (McGraw-Hill). I had to buy them. They were like antiques.

Culture in the digital era moves almost as quickly as technological innovation does. And leftover artifacts from 1998 seem as incongruous in our post-bubble universe as a horse and buggy would on the 880 freeway. In fact, my friends and I have taken to exclaiming "That's so 1998!" whenever we encounter anything that's buzzword-compliant without being anything else. Here's a quick guide to what's so 1998 in the year 2001.

1. Guerrilla marketing This was the "put an ad in an unexpected place" marketing style that flacks evolved to call jaded consumers' attention to things sold online. Remember when Bigwords.com used a helicopter to drop a zillion little balls with its logo on college campuses? Even if it happened in 1999, that is so 1998. How about ads on plastic containers of glitter? Or celebrating your launch by releasing a bunch of birds whose plumage matches your company colors (having company colors is very 1998)?

2. Free booze parties for employees and their friends Imagine an Internet company handing out free drinks to anyone who wants them on a weekly basis just to promote networking. Welcome back to 1998.

3. Going live Ah, the quaint phraseology of another time. Remember back in 1998 when your entire company existed in the e-universe, and therefore "pushing your Web site live" meant opening your doors for, um, giving away free services? These days pretty much everybody has a Web site already (even if it sucks), and so there's no more going live. Now there's just maintaining.

4. The Internet Saying that you do things with the Internet is pure 1998. Although the Internet has existed in various forms since the 1960s, it emerged as a marketing and entertainment device only in the mid 1990s, and it's this recent incarnation of the Net that most Americans think of when they hear the *l* word. Any biz plan or résumé that prominently features the phrase "working with the Internet" without any elaboration on what it means is straight outta 1998.

5. Coding HTML My favorite self-description in 1998 was "I code HTML." OK, I suppose it's technically true that you can "code" anything. I guess that means I code English. But that's not quite the same as coding Java or C, both of which are fairly complicated computer languages that require you to master more than a few basic tags like ass or concepts like frames. But technical expertise in 1998 seemed so hard to come by that anyone could get away with outlandish claims about their arcane knowledge of exotic acronyms like HTML. Coding HTML for a living? Très 1998.

6. Surfing the Web Everybody in 1998 was a surfer. Give me a break. These days we just go online.

7. The letters Z and X What is it about high-tech capitalism that made CEOs want to create company names that sounded like words you would only use to win at Scrabble? If you are having the urge to name your company (or your product) something like Zupit or Zap or Energex or Xivix, please take a trip back to 1998.

8. Managing creativity Any book, video, tape, or Web site that promises to help you manage creativity is trapped in 1998. Back in those "the future is now" days, tech companies touted themselves as fun and peppy; ads emphasized a product's iMac-ish lollipop appeal; and workers were given stupid toys to make them feel like coding a really, really neat chunk of HTML. It was all in the pursuit of creativity rather than productivity or even (gulp!) operability.

Just remember kiddies: if it ain't insanely great, then it ain't 1998. ♦

Annalee Newitz (1998@techsploitation.com) is a surly media nerd who feels super creative right now! Her column also appears in Metro, Silicon Valley's weekly newspaper.

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by alex textor

Discovering Reykjavík

Courtesy of a very affordable Icelandair package deal, my sister and I found ourselves on a red-eye from JFK to Reykjavík in early March. The rumors about Icelandair's flight attendants wearing elbow-length black leather gloves turned out, sadly, to be unfounded, though of course it's possible that my flight had a no-gloves rule. After arriving at Keflavik International Airport in the early morning, we spent 40 minutes in a shuttle bus, driving slowly along a wet, dark road en route to Reykjavík and our aesthetically unambitious hotel.

As a nation, Iceland is both small and young: 282,000 people live in Iceland, according to meticulously kept state statistics, and independence from Denmark came only in 1944. I had wanted to visit Iceland for years, and this desire intensified as I learned more unusual facts about the country. Per capita, Iceland publishes the most books in the world, boasts the highest percentage of Internet users, and claims the second-largest number of Internet connections in the world (Finland comes in first). Most Icelanders speak English, along with several other languages. For the most part, Icelanders are superliterate and hyperaware of global issues. This, at least, is the story that style magazines have been pushing for years now.

But it's a story that only partially describes Iceland. Sophistication isn't Reykjavík's dominant trait. My sister, who lived in Russia until recently, saw more similarities between Reykjavík and medium-size Baltic and Russian cities than between Reykjavík and comparable Scandinavian cities. Reykjavík is, after all, quite young. Its oldest house only dates back to the mid-19th century. The unevenness of its architectural development makes many buildings seem misplaced, not part of an organic urban scheme. This makes Reykjavík's architecture similar to that of Soviet satellite cities.

The largest church in Iceland — Hallgrímskirkja — perches on a hill, its odd tower disrupting the skyline. Houses with brightly painted metal siding sit next to impersonal apartment blocks and office buildings. While there's plenty of crisp Scandinavian design gracing cafés, bars, spas, furniture stores, and hotels, there's also a roughly hewn intimacy that transcends this stark architecture altogether.

With mountains above, Reykjavík feels only vaguely urban. The air is bracing and pure, but Reykjavík is dirty — not with piles of trash but with piles of dark volcanic dirt between sidewalks and in front yards. SUVs with massive, wide-gauge wheels power down the city streets, reminding visitors of the severity of the nearby terrain. Iceland regularly experiences volcanic and seismic activity, and it's difficult to escape the sense that this land is alive.

We crisscrossed the city by foot, wandering the dense downtown streets, stopping for regular caffeine fueling. Our favorite café was the tiny, smoky Café Mokka, with a simple but gorgeous interior design that relied on dark red office carpet and wood paneling. We stopped in at the Alvar Aalto-designed Nordic House south of the city center. We hiked along the city's main artery, Miklabraut. We took photos of buildings, fast-food restaurant signage, advertisements, and the mountains. Along the way we tried to spend as little money as possible.

The buzz on Iceland is that everything is impossibly expensive, even with the aid of a strong dollar. That buzz is basically accurate, but as always, guidebooks underestimate possibilities for budget travel. Some of the best things are free: the phenomenally clean, tasty water right from the tap; the paper *Undhóttar*, obviously brutally hip whether you know a word of Icelandic or not; the helpful tourist guide *Reykjavík This Month*; entrance to the Nordic House and, on Wednesdays, the tiny National Gallery.

That said, to do almost anything in a traditional tourist manner is expensive. Restaurants are impossible. Two open-faced salmon sandwiches and two cups of coffee ran \$20 at the City Hall café. Once we realized that we might not be able to afford an actual restaurant meal, things paradoxically became a lot less stressful. Our hotel rate included a huge breakfast buffet, and supermarkets provided yogurt, muesli, and chocolate. Little fast-food stalls offered us *heitar pylsur* (hot dogs) with Icelandic condiments for under \$2. One of those condiments, the yellow, pickley *remolada*, turned out to be so tasty that I had to purchase a bottle before leaving.

We ended our short vacation with the only structured part of our sojourn, a tour of the Reykjanes Peninsula south of Reykjavík. Our tour included a visit to the exceptional Blue Lagoon thermal baths, which cost under \$9 for half-day admission. On the Reykjanes Peninsula the terrain is otherworldly and occasionally lunar. Most stunning were the fields of spouting, steaming geysers and cliffs shooting into the Atlantic. As we stared at moss-covered black lava that stretched for miles and miles, the realization that we would be back in New York before midnight seemed absurd. ♦

Alex Textor is a Bay Area freelance writer.

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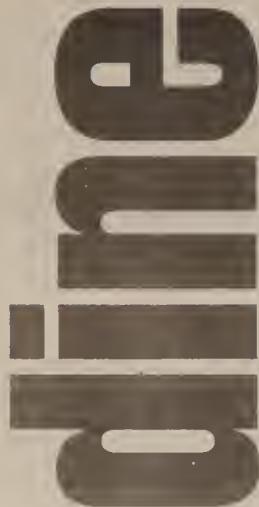
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Whistlin' Dixie

By Paul Reidinger

There's always been something trendy about the cuisine of Louisiana (whether Cajun or its big-city sibling, creole), and being trendy means, among other things, suffering through seasons of eclipse. For the last few years you had to look pretty hard around this town if you wanted some bayou kick. There was (and is) the Elite Café, but Jessie's closed. There was Storyville, but ... odd location and possibly the worst parking situation in the city. Just for You offered — and still offers — the occasional flash, but basically it's a diner, and in the evenings a taqueria.

So the advent of Le Krewe, in the old 3Ring/Val 21 space, is a welcome development for those of us who could eat jambalaya and gumbo every day (or at least on those days we weren't eating pizza, or pasta, or ribs, or burgers). Among other things, the restaurant raises the hopeful possibility of becoming a reliable source of a distinctive American cuisine that perhaps has never been given its due around here. And why is that, exactly? Are we nervous about the competition? Prejudiced against Southerners, who in some dusty corner of the popular imagination continue to be pickup-driving, Confederate flag-waving, Coke-for-breakfast-drinking rednecks descended from slaveholding rebels?

Or are we just a little squeamish about spicy food? On that score, Le Krewe looks to be a pretty effective sorter. The menu does feature some items that aren't too fiery, such as fried green tomatoes (\$6), whose fresh, zippy flavor bursts through the golden breading. But by and large the dishes emerging from the kitchen are vividly seasoned indeed.

The dynamic duo of jambalaya and gumbo, in particular, leaves nothing to be desired. The former (\$16 at dinner) — a huge paella-like platter of rice cooked with chicken, prawns, and sassy sausage (in this case andouille) — is almost visibly aglow with spice. And a bowl of the gumbo (\$5) — a reinterpretation of bouillabaisse chockablock with shrimp, chicken, andouille, and bits of okra — would make a more than adequate lunch.

We didn't know when we were ordering lunch that the bowl of bouillabaisse gumbo would be quite so vast, so the subsequent Louisiana spaghetti (\$11), with a creole medley of chicken and mushrooms swimming in a tomato sauce fragrant with bourbon, left us staggeringly full. Still, we warmed to the citified turn, as, on an earlier visit, we had done with the shrimp creole (\$17) — an array of fat prawns in a zesty tomato sauce, cozily nestled on a white pillow of something that seemed like a cross between rice and mashed potatoes.

We couldn't quite figure out what the white pillow was made of.

"Grits!" we were told when we asked our server. White-corn grits, apparently like white bread, white-corn grits seem to carry a subliminal message of gentility, unlike their more colorful, more rustic, more healthful relations. An ancient cultural judgment could be at work here.

Elsewhere, the menu offers lots of tasty tidbits: pot stickers (\$7) stuffed with alligator meat; barbecued oysters (\$2 each); po' boy sandwiches (\$7) stuffed with a variety of meats including shrimp, zipped up with pickle relish, and served with ethereal French fries that carry the subtle, pervasive perfume of garlic.

The desserts are mostly up to snuff. I wish the bread in the bread pudding (\$6) had been a little fluffier and more supple (it was a little too cold and a little too dense), but the lemon sauce napped at the bottom was brimming with pucker power, and the Chantilly cream on the side was like an edible cloud. Meantime, the classic beignets (\$6) — basically doughnuts not in the shape of doughnuts — were so perfectly crisp-tender, having just emerged from the deep fryer, that they could have stood alone on the plate, without the support of the accompanying vanilla ice cream (an edible, in fact a delectable, coolant) and solemn pool of molasses.

The desserts, incidentally, are served in portions that, while hardly extravagant by current standards, are easily enough for two people, and possibly three. In other words, they are much too big. The pleasure of sweets is considerably heightened when the experience of them is just a bite or two — just a taste — not an entire course. Does anyone really want or need a full-size serving of cream, butter, and sugar, in whatever guise?

Sentimentalists will find the interior of Le Krewe to be little changed from that of 3Ring, which in turn was little-changed from that of Val 21. The big hemispherical bar is still there, bulging toward the door. The dining-room layout at the rear is the same. The big addition is a kind of faux tree that spreads its droopy branches toward the bar. It helps foster an illusion of heat and cooling, though the spicy heat of the food radiates throughout the place anyway. Thank goodness. ♦

Le Krewe Restaurant and Oyster Bar.
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Goin' for the gumbo: Le Krewe, helmed by executive chef and partner David Wees, brings Cajun spice to Valencia Street.

Without Reservations

Oh pear

A few years ago, in that morbid frame of mind many people will recognize as having to do with the marvelous holiday season, I vented on the poor old poached pear. In those very pages, "Sinister" and "Floppean," I called it, pulling no punches. Not really a dessert at all. Real desserts aren't about poached fruit. Real desserts are about butter, cream, chocolate, calories! And on and on this vein ranting like an end-sick dictator of some insignificant country (Desse Islandia?) until I ran out of space.

I have since reformed and am carrying the torch for Dessert. I still like butter, cream, chocolate, etc. etc. I still adore those things, in their many magical combinations. But I have learned to adore them in a bite or two, to savor a nibble and a swallow rather than engage in a face-stuffing. There is, after all, a connoisseurship to dessert eating.

However, I still don't like poached pears. I don't hate them, but I just can't respond to them, and I can't bring myself to make them at home or even order them in restaurants. I think I don't quite care for their texture. And as much as I admire Barbara Jeanne Flores's new book, *The Great Book of Pears* (Ten Speed, \$16.95, paper) — a gorgeously produced, tall, thin volume whose illustrated cover, frontispiece and interior photographs all have something of the flavor of those masterful 17th-century Dutch paintings about food and cooking — she has not changed my mind.

Not, at least, about pears poached, baked, grilled, or otherwise tampered with. The pear, being among the most sugary of fruits, is meant to be eaten raw. I particularly like the crisp, apple-like ones — especially the Asian pears, which really do seem like pear-apple hybrids, though, as Flores assures us, they are not.

"They are members of various pear species called Li in China and Nashi in Japan," she says, adding, "my deep gratification. In Asia, pears are never cooked, but always eaten fresh."

Still, there are some pears best off cooked, chief among them the D'Anjou, whose principal virtue is being able to withstand cooking for six months. Flores offers a number of poaching suggestions: a pear casserole, a pear cobbler, a pear easy-to-peel cake, or a pear clafoutis (baked up in a star shape) and more. Its worthiness.

I made a pretty decent marmalade with pear cider. But then, what doesn't?

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cheap eats
by dan leone

Dewey wins!

Three restaurants walk into a restaurant ...

No no no no. That's all wrong. That's not going to get any of us anywhere. Maybe it would help if I start out by letting you know where you are. You're at Laguna Honda Hospital up in them thar hills (where the gold was). Now, what you're doing in the hospital I don't know. Maybe you fell off of your bike. Maybe you're just sick as shit. Too sick to eat, for all I know. But, hey, for all you know, you might have visitors. And they might or might not want to eat at the hospital cafeteria — I couldn't tell you because I haven't checked that one out yet.

Outside of the hospital, downhill on Dewey Street, there are three restaurants, the first of which, the fancy-pants French-Italian place, I didn't even notice until after lunch, so I was choosing between the other two: Dewey Restaurant and Kathy's California Chinese Cuisine. I didn't know what I was in the mood for. Either one would be cheap enough for me. I knew because on their doors they both had take-out menus for the taking, so I took one of each. Kathy's, I couldn't help noticing, looked a little elegant inside. There was even a picture of the inside of the place outside on the front of the menu, as if it was something to be proud of, this elegance. These ornate chandeliers and fresh flowers and fancy-folded napkins.... Dewey, by contrast, was bare-bones coffee shopishness: fake-wood tables, wood wood chairs, latte-colored walls well hung with pretty photos of beaches and architecture and shit. Ceiling fans just sitting there, not fanning because actually it was a cold, foggy, maybe-even-going-to-rain day.

What to eat, what to eat?

In the old days I'd have resolved the problem the old way, by eating at both places. The only thing to think about would have been: which first? In the even older days I'd have eaten at both, then when I noticed the other one, the French-Italian one, I'd have ducked in there, too. Of course, I'd have ducked right back out, probably, after one look at the menu. You know how the French are. You know how the Italians are. Expensive and expensive, respectively, when it comes to restaurants.

Ah, but I can't put it away like I used to. I only ate at one restaurant — Dewey — and I only ordered one thing — a quesadilla — and then I spent 5 or 10 minutes in my car — Rocco — wondering if I should go to Kathy's for dessert. I probably could have handled her tangerine-beef lunch special, for example, but then, when I went to see how much she wanted for it (\$5.95), I noticed a couple of warning signs on Kathy's take-out menu. "Absolutely no MSG," she admits (braggingly), and "very little oil."

The van started right up, and I got the hell out of there. The quesadilla would have to do, and it did. This wasn't your ordinary, everyday quesadilla. It was made out of a folded-over big burrito-size tortilla, packed with plenty of cheese and a bunch of freshly grilled, very juicy carne asada. Hot salsa. Guac. It was a meal of a quesadilla, in other words — not no appetizer or snack, like you get at the taquerias. Five bucks.

But it was a boring thing to order, I realized only after I'd ordered it, when I noticed the specials' board behind the counter. Stuffed peppers, \$7.50! Pork chops and eggs, \$7!

Dewey, in addition to standard coffeehouse standards (bagels, soup, sandwiches, salads, Italian sodas, coffee), has a menu full of standard American breakfasts (eggs, omelets, and pancakes), standard American lunches (burgers, cheeseburgers, bacon cheeseburgers, and double bacon cheeseburgers), and standard Mexican standards (burritos, tacos, quesadillas, tostadas, enchiladas, and nachos).

In light of which, stuffed peppers stand out like me laying out at the beach on a beach towel, in my jeans, T-shirt, and baseball hat, working on my farmer's tan. Stuffed peppers are the stuff that dreams are made of. Stuffed peppers are the stuff of poetry. Even if all they're stuffed with is white rice and onions, stuffed peppers are something to write home about. What if Dewey stuffs theirs with carne asada? What if there's cheese and salsa and guac in there too? What if there's bacon? Tomatoes? All of the above? Oh, the odes I could have, should have, and would have written!

As it is, I can speak for the quesadillas: good. ♦

Dewey Restaurant. 406 Dewey (at Laguna Honda), S.F. (415) 566-7943. Mon., 7 a.m.-3 p.m.; Tues.-Fri., 7 a.m.-3:30 p.m.; Sat.-Sun., 7:30 a.m.-3 p.m. Takeout available. American Express, MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of Eat This, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and The Meaning of Lunch (Mammoth Books). You can find short stories by Leone each week in Looseleaf. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

The shakes

Before we arrived for our second dinner at Citron, I'd already decided to have the filet mignon au foie gras. It had been ages since I'd treated myself to a steak, and I figured highly regarded chef-owner Christopher Rossi would make it worth my while, not to mention my \$36. Between visits, the 11-item appetizer and entrée menu had been slightly tweaked, and now the filet was listed at \$30. When the bill arrived after dessert and coffee, however, the charge was \$36. I diplomatically pointed out the discrepancy to our server, who brought back a revised check, explaining that they had indeed marked down the price because they'd run out of truffles for a truffle-Madeira sauce; the computerized register apparently didn't get the message.

During our meal we overheard two other parties discussing errant charges. I presume these were unusual incidents, as a party of 12 was testing the composure of the otherwise efficient wait staff by stretching out a birthday celebration into its third hour. (Indeed, we experienced long gaps between courses, and our server sometimes forgot us as she tended to tables in the far reaches of Citron's two rooms.) But in terms of costs and prices, these are jittery times for upscale restaurateurs. They may not yet be reevaluating the sustainability of \$36 entrées, but I've heard rumors of 15 to 40 percent drop-offs in business at high-end eateries from Sausalito to SoMa.

Not that I lose much sleep over the indulgences of the securely moneied who can actually afford to make a habit of \$8 starters, \$28 entrées, \$7.50 desserts, and \$48 bottles of wine! (Citron does offer a more affordable, \$36-\$40, three-course fixed-price menu Sunday through Wednesday.) But a shaky restaurant economy is a double-edged sword for those of us who stretch the budget for an occasional haute cuisine splurge. On the one hand, it means we can probably score reservations within a day or two of the meal; on the other hand, it could inspire cutbacks on complicated, labor-intensive dishes that require specialized ingredients from small, organic producers.

Fortunately, other than the minimalist service on that fairly busy Sunday night, we encountered no evidence of the bear market forcing Rossi to back off on the high standards that have made it reasonable to mention Citron in the same breath as Bay Wolf and Chez Panisse. And it's not just because Robin and I were in especially generous moods, having come to celebrate our anniversaries of marriage and recommitment. Or because we lubricated our good will with a reasonably priced (\$30) bottle of pinot noir on the first visit. Other than cost, what's to forgive about a butter lettuce salad (\$8.50) with huge, beautiful whole leaves practically levitating off the plate, evenly coated with a light mustard dressing and sporting chunks of avocado and cubes of Hobb's bacon; a pasta dish — al dente lemon pappardelle in a light cream sauce with morel mushrooms, snap peas, corn, and sweet 100 tomatoes (\$18) — that Robin called the best she'd ever eaten; a thick filet of roasted king salmon (\$28), cooked through to order, lightly bathed in a tarragon-lobster sauce, topped with a timbale of amazing lobster mousse, and placed in a striking symmetrical arrangement of fresh spinach and chanterelles; or a luscious, bittersweet chocolate mousse cake with a crisp bottom and a scoop of raspberry ice cream (\$7.50)? All right, we did have to forgive the high crust-to-fruit ratio of the warm peach crumble tart (\$7.50) and the fact that we were served a complimentary date-wrapped fig tidbit on one night and not on the other.

Still, \$12 didn't seem outrageous for a gorgeous chilled paella salad with prawns, mussels, and clams served over saffron rice with tomato vinaigrette. Nor did \$28 sting for balsamic glazed quail, at least not after I'd reverently devoured the two small birds that sacrificed their succulent flesh and crispy skin. The artful placement of crisp polenta diamonds and quartered missions figs around the back-to-back quails on a bed of arugula made another dazzling presentation. And that grilled Angus beef tenderloin (on our second visit) was as beautiful — perfectly scored, perched on a crouton spread with foie gras and flanked by two piles each of peeled baby potatoes and crisp blue lake green beans — as it was tender and flavorful.

Everything looks splendid at Citron, from the two-tone pale yellow walls, plush gold drapes, art-glass sconces, and abstract black-and-white photographs down to the linens and silverware. As long as the food and service continue to meet the high expectations generated by the elegant appearances, the only major threat to Citron's stability may be the competition next door, where Rossi has opened the immensely popular small plate bistro À Côté. That's a histoire for another day. ♦

Citron. 5484 College (at Taft), Oakl. (510) 653-5484. Mon.-Thurs., 5:30-9:30 p.m.; Fri., 5:30-10 p.m.; Sat., 5-10 p.m.; Sun., 5-9 p.m. American Express, Diners Club, Discover, MasterCard, Visa. Wheelchair accessible.

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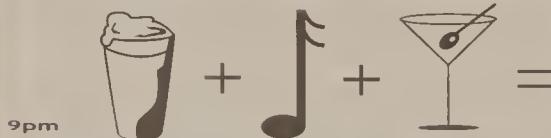
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The Bay Guardian welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$ \$13-\$20
\$ \$ \$ more than \$20

Critic's choice

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Recently reviewed

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying, as are the prices. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, \$, AE/DS/MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, \$, AE/DC/V.

Restaurant Yo Yo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

On the cheap: burritos

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seviche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, \$.

Downtown, Embarcadero

Anjou is the *other* restaurant on Campton Place — a lovely little warren of brick and brass serving an unpretentious, and sometimes inventive, French bistro menu. (P.R., 11/98) 44 Campton Place (at Stockton), S.F. 392-5373. French, L/D, \$, AE/DC/DISC/MC/V.

B44 brings Daniel Olivella's Catalan cooking al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$, AE/DC/V.

Boulevard This creation of hot chef Nancy Oakes has a casually elegant art nouveau decor by designer Pat Kuleto. The food, too, is hot, including on one night a terrific grilled ahi tuna with a gingery salsa and shoestring potatoes. (Staff) 1 Mission (at Steuart), S.F. 543-6084. American, L/D, \$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive, while a handsome sushi bar tucked into a far corner offers great stuff at good value. (P.R., 4/00) 132 the Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$, AE/DC/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$, AE/DC/V.

Fleur de Lys There's a definite midnight-at-the-oasis feel to this sophisticated and very formal restaurant. For a sublime experience, order one of the multicourse prix fixe meals, available in both omnivorous and vegetarian styles. (Staff) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$, AE/DC/DISC/MC/V.

Grand Cafe joins a spectacular setting and a French-California menu of understated elegance. The place could use a better name, but the food is every bit as good as at its more glamorous competition. It's the place to go for a quiet first-rate experience. (P.R., 4/99) 501 Geary (at Taylor), S.F. 292-0101. California, B/BR/L/D, \$\$, AE/DC/DS/DC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine.

From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

ness, and priciness. Lots of suburbanites. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, \$\$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean piñón burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, \$.

Waterfront The Bay Bridge views from the upstairs dining room are serene. Don't be intimidated by the overelaborate menu: everything is magnificent. (P.R., 12/98) Pier 7 (Embarcadero at Broadway), S.F. 391-2696. California, BR/L/D, \$\$, AE/DC/DISC/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Da Flora advertises Venetian specialties, but you won't find much in the way of seafood or risotto here. The pastas are tours de force of balance and composition, while notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (P.R., 4/99) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

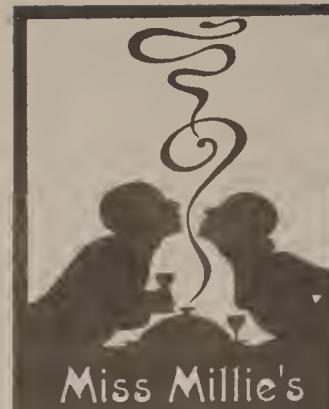
House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Ofs, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/DC/V.

Continued on page 30



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dine listings

Eat Here Now

From page 29

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwichs (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232, California, B/L, \$, cash only.

Lulu depicts the modern California restaurant. Many dishes acquire a heart-swelling smokiness from the oven — a plate of portobello mushrooms, say, with soft polenta and mascarpone butter. (P.R., 7/99) 816 Folsom (at Fourth St.), S.F. 495-5775. Mediterranean, I/D, \$, AE/MC/V.

Sushi Grove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, I/D, \$, AE/DC/MC/V. New Montgomery, S.F. 974-0905. Spanish, I/D, \$, AE/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, I/D, \$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hwy. 1 (at Laguna), S.F. 252-9289. German, BR/D, \$, AF/MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Fritrean, I/D, \$, MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alum, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, I/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, I/D, \$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, I/D, \$, DISC/MC/V.

Civic Center, Tenderloin

Indigo serves up good California cuisine in a pleasantly stylish setting. A great presymphony choice. (S.R., 8/97) 687 McAllister (at Gough), S.F. 673-9353. California, D, \$\$, AE/MC/V.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; lazier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, I/D, \$, MC/V.

Paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated

The Groaning Board

Oh Clyde, this is such a romantic & intimate restaurant! How did you ever discover it?

Actually, honey, I couldn't find a parking space anywhere else.



Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, San Francisco Bay Guardian, 520 Hampshire St., S.F., CA 94110.

prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom trifle casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, I/D, \$\$, AE/DC/MC/V.

7-427. Barbecue, I/D, \$.

Caffe Proust feels a bit like a graduate student lounge, with a decent Italian influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/V.

EOS serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, I/D, \$\$, AE/MC/V.

Ganges splices its savory vegetarian Indian fare with a very liberal hand. The menu changes often to take advantage of seasonal vegetables and the creativity of the chef. (Staff) 775 Frederick (at Willard), S.F. 661-7290. Indian, I/D, \$, MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, I/D, \$, MC/V.

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Fritrean, I/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286 1/2 Mission (at 29th St.), S.F. 641-8445. American, B/L, \$.

Baobab Bar and Grill A Senegalese hole-in-the-wall, Baobab serves great-tasting West African specialties like couscous, fried plantains, and savory rice dishes for a reasonable price. (D.L., 11/97) 3388 19th St. (at Mission), S.F. 643-3558. African, BR/D, \$.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, \$, MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, B/L, \$.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero), S.F. 861-3889. Italian, D, \$, MC/V.

Gordon's House of Fine Eats The menu divides into five flights, one of which, "local showcase," holds the most interest, including a fine fromage tart. The homemade s'more may not be the best in town, but it's among the biggest. (P.R., 6/99) 500 Florida (at Mariposa), S.F. 861-8900. California, I/D, \$\$, DC/MC/V.

Joe's Cabin Car is the place where "Joe grinds his own fresh meat daily," and it shows. Fill up with a thick milkshake on the side, but skip the disappointing fries. (Staff) 4320 Mission (at Silver), S.F. 334-6699. American, L/D, \$.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sauteed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Mi Lindo Perú dishes up mom style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, I/D, \$, MC/V.

Potrero Brewing Co. offers nicely upscale pub food to accompany its smooth, fresh micro-

brews. The sprawling outdoor terrace — a how to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, \$, AE/MC/V.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. The interior design is little-changed from the days of Pintxos, the previous occupant. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$, AE/MC/V.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucefest. (P.R., 12/98) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$\$, AE/MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kahuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, \$, MC/V.

Sunset

Bocca Rotis The Italian food in this lovely West Portal space can be memorable, especially the desserts, which are reliably fine. If in doubt, stick to pasta over roast chicken. (P.R., 10/98) 1 West Portal (at Ulloa), S.F. 665-9900. Italian, BR/L/D, \$, MC/V.

Joubert's cooks up a mostly vegan, all-vegetarian menu that's an intriguing mix of South African, Indian, and Asian influences, and certainly worth a trip out to the beach. (S.R., 8/96) 4115 Judah (at 46th Ave.), S.F. 753-5448. Vegetarian, D, \$\$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu.

the blender

1. Barbecued tri tip and chocolate pie under the Antioch stars
2. Chicken cacciatore, L'Osteria della Crispi, Roma
3. Steak quesadilla, L. Rico, Divisadero/Haight
4. Fish tacos at Los Tres Amigos, Half Moon Bay
5. Jack boils a turkey

Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DISC/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Punahele Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food for not much money, in a casual, almost familial, setting. The only giveaway is the weather. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, \$, At/DS/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Biru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Clement St. Bar and Grill The high-backed booths spell romance at this always crowded spot. Grilled fish dishes snap with flavor, and there are always a couple of delicious-sounding vegetarian options. (Staff) 708 Clement (at Eighth Ave.), S.F. 386-2200. American, L/D, \$, AE/DC/DISC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (D.L., 3/97) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Mandalay Restaurant features reasonably priced Burmese food like fish chowder, mango chicken, and ginger salad. (D.L., 4/99) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows; free wine while you wait. (P.R., 10/98) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DISC/MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran, old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfect hash browns to be tasted. (D.L., 3/98) 423½ Grand, South S.F. (650) 952-9533. American, B/BR/L, \$.

Continued on page 32



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dinge listings

Eat Here Now

From page 31

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (D.L., 2/98) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, c, AE/DC/MC/V. **Gravy's** Gray calls himself the "Gumbo Specialist," and he might be right. It goes for \$5 or \$8, depending on how much you want — a lot, or a whole honkin'-dolot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, c.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, c. **Peking Wok** is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, c.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, c.

Young's Cafe A restaurant full of cheap, big, decent Chinese food. Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five-bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, c.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, c, MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, \$, AE/DC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/DC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, c.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, c.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c-\$, MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with

teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/DC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, c, no credit cards.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, \$, AE/DC/MC/V.

Ann's Cafe is the best eat-yourself-silly place in the galaxy. Before you even order, you get a bowl of soup, a whole plateful of potatoes, and some two-sided griddle toast with cheese. (D.L., 4/94) 3401 Fruitvale (at Interstate 580), Oakl. (510) 531-9861. American, B/L, c.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, \$\$, AE/DC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, c, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, c, MC/V.

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Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, c.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, \$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglilian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, c.

Restaurante Oona Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, \$, AE/DC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, \$\$, MC/V. ♦

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Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, \$, AE/DC/DISC/MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, c.

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c-\$, MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, \$, MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with

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4. DJ Spooky at the Bored Collective
5. DJ Harvey at Mission Rock

the mix

Anniversary party

S.F. Cinematheque turns 40. By Johnny Ray Huston

In many ways, the story of what is now known as S.F. Cinematheque is a story of Bay Area film and video: having undergone a series of name changes, Cinematheque is an offshoot of the still-thriving Canyon Cinema, founded by Bruce Baillie, which is now a distributor for many of experimental film's most important figures. Since 1982 Steve Anker has been Cinematheque's director; in recent years Anker has worked with codirector Irina Leimbacher and office manager Steve Polta to keep Cinematheque strong, a labor of love that has included a recent move from Potrero Hill to Hunters Point. On the eve of S.F. Cinematheque's 40th-birthday celebration (the first of two; the second takes place July 21), I tracked down a number of local figures for a truncated tribute — a greatly abridged oral history. Thanks to Shelly Dieckman and Emory Menefee, who also spoke to me.

Ernest Callenbach, cofounder of *The News*: "Canyon Cinema was started [in 1961] by Bruce Baillie, who had already made films. It was called Canyon Cinema because Bruce lived in a tiny hamlet named Canyon in the Oakland hills, and he used to show films outdoors, amongst the trees, using a sheet as a screen.

"[Other screenings were at] my backyard on Acton Street in Berkeley, an overgrown backyard with a creek on the edge. People would come through the garage, from the street, and Chicky Strand would be dressed in a gown, with a candle, taking money. People brought sleeping bags and jugs of wine and sprawled around the patio. We invited the neighbors because the yard was close to some other houses, and the films sometimes had raucous sound. Nobody ever complained.

"It was a very funny, down-home event. Bruce had gotten hold of some '40s serials, and we'd show those, along with documentaries and films by underground filmmakers. It would be half party, half screening — a way for people interested in art to help each other enjoy it. There were no theaters in those days showing experimental films. [Colorado-based Stan] Brakhage came a few times; [Kenneth] Anger came up from L.A. once.

"The CIA library subscribed to *The News* [a simple, stapled publication about local film events, later called *Canyon Cinemanews*]. That gave us pause. We had some fun with it though. When it came time to renew, they sent us \$2.40 instead of \$3 — they took a discount. So we sent this cipher substitute saying, 'CIA cheapskates are trying to get publications for less,' and lo and behold, they sent us a check for the balance. That made us feel a little better, but not much. I suppose these films,

which had nudity, antiestablishment content, and illegally used music, were considered dangerous by the CIA.

"It was not until Canyon Cinema went to Intersection [756 Union, S.F.], in the church, that it began to stabilize."

Edith Kramer, Canyon Cinema manager, 1967-69; Pacific Film Archive director/film curator: "Emory Menefee [Canyon Cinema programmer from 1965-67] was so important, he did so much.

"At Union Street we had a noisy 16mm projector on top of the pulpit in the back, and the screen was where the altar was. The church pews were pretty uncomfortable. Of course, when we

other's work. Luther Price did a performance at the Eye Gallery called *Meat* that was very bizarre; James Benning's last few films have been incredible.

"The George Kuchar retrospective [in 1991] was one highlight. That same year we had a great night in which we projected on the side of a building at Market and Powell; 1,000 people showed up, and it made the cover of the *Examiner*."

Craig Baldwin, filmmaker/Other Cinema programmer: "One event [from Cinematheque's 1985 "Saturday Night Sub-Cinema" series at New College] comes to mind. We

were showing Otto Mühl's *Material-actions*, and I was the projectionist. Otto Mühl's work is graphic and visceral; it has to do with the violation of the body's sanctity. You could see it as abject; I see it as polymorphously perverse play and

painting hit the ground and broke, and Cinematheque had to pay for that.

"To me that proves that Cinematheque has stuck their, ha, ha, neck out there and done something dangerous, and I applaud them for that. It's a memory I'll take to the grave."

Scott Stark, filmmaker: "I first was part of a two-person show in '84 and then had a one-person show in '86. It's exciting to talk directly with people who see your films. I've been going for 20 years. Some films I enjoy watching; Luther Price's are a recent example. Others have created a space for me to think about my own work. For example, the Warhol films [screened this past year]: I saw some while editing, and they — the way Warhol let actions happen — put me in a nice meditative space."

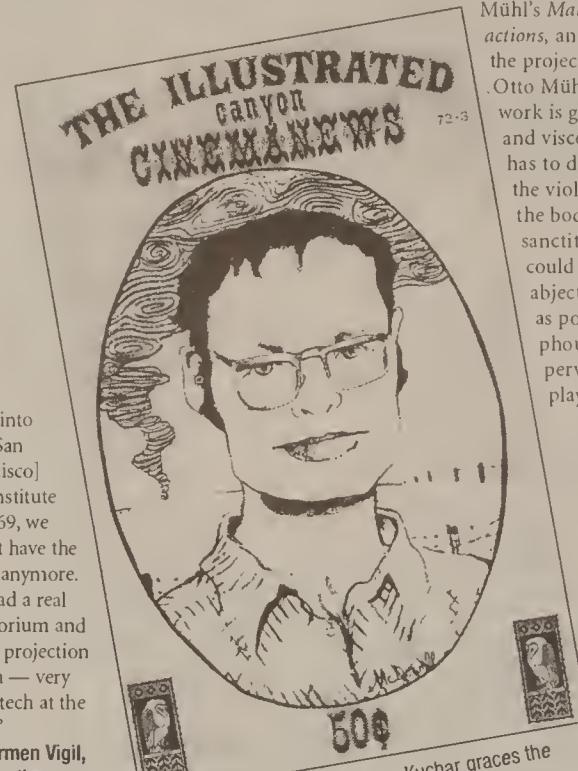
Claire Bain, filmmaker: "I've been inspired countless times over the last 15 or 16 years. Sometimes I see things that are so good I have to leave before watching anything else. There have been all kinds of experiences, from people yelling in the audience to people throwing things at the audience — there was a local filmmaker notorious for going over the edge, and he threw an 8mm reel. At the Art Institute there was an altercation because of some sailors who had wandered on campus, and George Kuchar got the whole thing on video.

"My favorite shows are the ones like the one coming up, where there are all these alternative ways of projecting film. Those shows are technically difficult, but they're my favorite because of the inventiveness in expanding the film medium into space."

Steve Anker: "One of our biggest contributions has been bringing filmmakers together, not just nationally but internationally. In any given year there will be filmmakers from a dozen different countries. We've collaborated with other organizations, and I've brought in guest curators — it's a way to bring in work that people might not otherwise be aware of. What's really special about this organization is that it has remained dedicated but hasn't become staid. The landscape of film and video has changed tremendously, and we've responded to those changes. Even as some areas of experimental film have become institutionalized, we've looked towards the future. ♦

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Video man: The alluring George Kuchar graces the cover of an early issue of Canyon Cinemanews.

pleasure — though it could certainly be seen as both. In any event, someone didn't get the humor and didn't see the liberatory aspect of the fourth of the seven sections: in the fourth section they cut off a goose's head and fuck a woman with the neck.

"The space was packed, and it was about 110 degrees because there was no ventilation. When that happened on-screen, someone who was not an attendee passed by, saw this image, and reacted negatively; he or she went to the fuse box and knocked the circuits out. That was his or her way of stopping the film, a direct action — which I've always touted — but basically it was censorship. The place was plunged into darkness, and chaos reigned; people didn't know what to do. A glass-framed

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Mexican radio

In front of the Museum of Mexican History in the center of Monterrey, a Mexican girl is pretending to be Beyoncé. She's dancing on the edge of a fountain that's spraying water in tall, elegant arches and singing "Survivor" — loudly, at the top of her lungs — while her parents videotape her.

There's a photo of the same fountain in the CD booklet for *Chíntaros radio poder*, the second album from Monterrey band El Gran Silencio. But instead of giving Destiny's Child a Mexican makeover, El Gran Silencio leave their own mark on the smooth gray tiles misty from the fountain's spray. They put down a clunky, old-school boom box with speakers covered by stickers of La Virgen de Guadalupe. That's the kind of music El Gran Silencio make, everyday Mexican culture blasted through Afro-urban woofers: cumbias and polkas tangled up in hip-hop and dancehall, electronica that smells of the *carne asada* that saturates the Monterrey air. For El Gran Silencio, being "el merito Nuevo Leon" (keeping it real, Monterrey style) means wearing a Run DMC shirt while you play a valenato, Los Cadetes de Linares in a b-boy stance.

There isn't that much difference between El Gran's boom box and the girl's performance. They're both responding to culture that's not their own, culture that's been made available to them through the helping hand of globalization, and leaving their own individual mark on it, on city-funded grounds meant to celebrate Mexican national history (though they do it from opposite angles: she puts the local in the global, they put the global in the local and end up with new genres like "freestyle norteño" and "rigomuffin"). It's this kind of back-and-forth that Monterrey — Mexico's great commercial centro del norte, its biggest city of multinational industrial crossing, and its most gringofied — has been known for since the mid 1800s.

By the time La Familia Mendoza paid tribute to the city in their 1928 song "Monterrey" ("How beautiful is Monterrey," they gushed, "with its Cerro de la Silla"), it was already the established northern stop for European goods on their way to U.S. stores. There were stagecoach and train lines connecting it to U.S. cities, and there was already a pattern of musical collision that bumped orchestras and European military bands up against the more *regia* music the city is famous for (norteño, polka, corridos). Monterrey is still the capital of *música norteña* and *grupera*, synonymous with the matching outfits and accordion and *bajo sexto* pop polishes of groups like Bronco, Limite, Luis y Julian, and Los Invasores del Nuevo Leon (who all seem to have a new album out every month).

Control Machete was the first Monterrey crew to water the roots of this tradition while tearing them out. Their 1997 debut, *Mucho barato*, imagined a Bronco concert hijacked by hip-hoppers: a grito ranchero launched from a Technics turntable, a norteño who throws East L.A. gang signs. On *Chíntaros radio poder*, El Gran Silencio come off even more neo-norteño. They send shout-outs to Celso Piña and La Tropa Colombiana, and in the video for "Círculo de amor" they play to an audience of Mexican grandmothers who rock out in rocking chairs. And with a nod to legendary megawatt Monterrey radio stations like XEG and XET (where even the Carter Family recorded live sessions in the '30s), they imagine a station of their own, with each song getting its own customized front sell from a different local Monterrey radio jock.

The station and its songs have a target audience: *los chíntaros del barrio*, Monterrey's more peso-strapped hood dwellers who have benefited the least from the city's economic success. "I am the voice of those who cannot speak," El Gran Silencio sing on "Canto de la serpiente." "The voice is also a weapon." But because this is local Monterrey radio, it is also border radio (the bustling Laredo-Nuevo Laredo crossing point is only two hours away). When El Gran Silencio beatbox, it comes out in Spanish and English. When they fall in love, they fall in love with a Chicana and head to California with "kisses in Spanglish." When they pay tribute to living in Latin America, they reach for Steven Sondheim.

Their version of West Side Story's "America" — the archetypal Broadway goof on immigrant American dreamology — is delivered as "I Like to Live in Mi Tierra." But instead of Puerto Ricans wanting to live in America when they already were, El Gran like to live where they already are, in an accented América that exists on both sides of the border. Which is to say that when El Gran Silencio want to live in America, they want to live in Zacatecas and in Arizona, an imaginary borderless country where there's room enough for *chíntaro* b-boys and Mexican Beyoncé both to bounce their songs off the walls of Mexican history. ♦

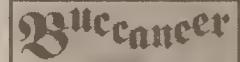


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Musical youth

Friday night starts my weekend of pining for the childhood I never had with 'So Fresh, So Clean,' the all pre-'95 hip-hop and funk after-party for the **American Battleground 2001 Regional DJ Championships**. Before stepping out I throw on some Adidas sweatpants and Whodini's "The Freaks Come out at Night," remembering owning this record in junior high on lockdown in suburban Tennessee, dreaming of the day when I'd be free to stay out after dark, walking among the freaks myself. I realize that (1) I am living the dream, and (2) hip-hop is now old enough to be retro, making me now old enough to be old. Then Run DMC's "Here We Go" thumps on the jam box, and I remember my tortured days at Evangelical

Christian School, when my parents once ritually burned my *Raising Hell* record, among others.

Outside **AsiaSF** stoic bouncers keep control of the line. Inside, "Ain't No Half Steppin'" bumps, and clouds of aftershave fill the humid air. Trying to get through the crowd is like snaking through a moving mosh pit, but there's a total and welcome absence of club-style groping and doggery. Downstairs at the dance floor, at 1 a.m., it's sweaty and joyous. DJ **Kuttin' Kandi** throws on "Friends," and I close my eyes and reinvent my past: one where I could buy Grandmaster Flash records with impunity, people around me actually knew who he was, and I was allowed to socialize with someone who could teach me how to break-dance. "Freeze! Rock!" the crowd shouts along. "Get higher baby." Then **Derrick D** throws on David Bowie's "Let's Dance." "What?" he says on the mic. "I don't give a fuck. I'm just buggin' out."

The next day, along the bay to **Pier 30/32** for the San Francisco stop on the **Warped Tour**, we walk in step with a literal mob of young punks coming from all over NoCal via BART. My companion grew up in an almost-too-permissive household in suburban northern California — the bastard — and is often as amazed at my childhood stories as I am at his. We sit and feed seagulls under the Bay Bridge and look at the boats and the *kids*. For him, this parade of punks is old hat. For me, it's my 15-year-old self's impossible paradise.

Inside the gates, past booths and booths of tour underwriters (uh,

Norelco?), we make a beeline for the Ladies' Lounge stage (blanketed with banners of Girl Power services and products like Urban Decay, With-It Girl, Emily, and PowerPuff Girls) as **Lo-Ball** go on. They're five incredibly cute, young, fashionable chicks who rock in the generic California fashion — but well enough to make us stick around. Girl bands are getting better, my companion and I theorize, since we're coming up on a generation of women that have been encouraged to play since puberty, not jacked to jump-start a music career after college. Hooray.

The main midway is less commercial and more heartening — booths with scores of indie bands, indie record companies, indie clothing companies, and nonprofits like **Stop Racism and EarthRide**.

We check out the backstage area, where *luchadores*



In my day ... This photo symbolizes Dilettante's sad teenage years.

lounge by the **Incredibly Strange Wrestling** tour van in lawn chairs, on Schwinn classic bikes, and on an AstroTurf lawn. "Everybody shopped at Hot Topic today," a friend of ISW deadpans, scanning the fashionably disheveled clientele.

The **Vandals** tear onto one of the main stages, pounding out legendary comedic punk gems. Someone shreds on a half pipe directly behind guitarist-clown **Warren Fitzgerald** as he puts down his axe to sing "I Have a Date," a song about — ahem — his hand. Two Target logos (the chain is the tour's main underwriter) hang by the side speaker stand, and someone has drawn bloodshot eye veins on one of them. The shirtless sound guy, inked up like a cyber-Maori, twiddles knobs. "We're as tight as a band can get," Fitzgerald says. "It's overkill. Check it out. Nothing!" The band falls silent. "Something!" he says, and they kick back in. Beat. "Nothing!" Silence. "Something!" Kerrang. He climbs up on the top of the speaker stack and says he has something important to say. Pause. "Look at meeee!" he screams, dancing. "Nothing! Something!" He strip-teases his shirt off, hikes up his shorts, puts

his arms down through his pants legs, creating a thong effect and showing a bit of pee pee, and gyrates. "Nothing! Something! Something! Nothing! Nothing! Something!"

Back in the beer garden we turn toward Pac Bell Park in time to see boys on motocross bikes popping up five stories in the air from ramp to ramp. More testosterobics. On the stage nearest the garden **Apex Theory** wows us to the point where we pound our Millers and push up front. The sun is punishing. On a main stage over yonder **Pennywise** covers the Ramones' "Blitzkrieg Bop." Back at the Ladies' Lounge **StarEyes** rocks a hyper drum 'n' bass set, then **Bottom**, an amazing all-girl stoner rock trio from New York, tears it up. Grimacing, headbanging, riffing in D. "If they were boys, they'd be outselling everybody," my companion says.

One stage over ISW begins its last match of the day. The **Dianetics Duo** (a.k.a. the Scientologists) step into the ring as tortillas fly. "When I say 'L,' you say 'Ron,'" they chant. "When I say 'Dia,'" you say 'netics'" A big fuzzy chicken named **El Pollo Diablo** taunts them. **Dancin' Joey**, in Maniac head-

band, does the Robot from ropeside, hoping to have some effect on his partner's struggle, then enters the ring and hammers the **Silver Panther**, who flails. Silver Panther then

spits on **Bad Boy Corey**, and the Dianetics Duo disappear and return, brandishing some breakaway tables. "ISW, much more hard-core, as you know," one announcer says. "And more soft-core, too," the other quips. "No question — they're dancing."

It's a testament to humankind's need for familiarity that even at this somewhat-alternative 20,000-odd-people event, **Me First and the Gimme Gimmes** headline the show. As the world's most star-studded punk rock cover band, in matching Hawaiian shirts, picks people from a long backstage line to crowd up onstage with the band, **311** plays too long on the other stage.

Sun-soaked and ears packed, we head for home. Toward the backstage exit, among the rows and rows of sleek tour buses, we lust after a sick primer-white converted school bus with black stripes and flames and tinted glass. As we stand and stare, a hand creeps out of one of the open windows with a black-markered sign. "Show Your Boobs," it says. My companion lifts his shirt and twists his nipples, and I smile at our kind's universal failure to grow up. ♦

They don't care if you're male or female, gay or straight — they know you can't resist them. You want to be them, you want to be with them; if you dared fight them, you'd be flattened. Who knew the circa-1997 Spice Girls' screeching demands for "girl power" would actually be answered just a few years later — by films making big bucks at the U.S. box office?

There are so many female action heroes flooding the market these days that the genre's elements are already clichés: pack up your makeup, stilettos, and throwing stars and move to the back of the line, ma'am. Fifteen years ago all this *Tomb Raider*—*Charlie's Angels* stuff was almost unimaginable. Moviegoers worshiped at the altars of Schwarzenegger, Stallone, and Willis (as they should've: *The Terminator*, *Predator*, *Rambo: First Blood Part II*, *Die Hard* — all action classics). These days many big-budget films that take the one-man-army approach enlist the X chromosome as their leader.

While previous generations had their pick of female superheroes — Wonder Woman, the Bionic Woman, ElectroWoman and Dynagirl — today's power females don't need capes and mechanical body parts to win battles. They're meant to be "real" women, cast somewhere between the streetwise Foxy Brown and the spacewise Princess Leia, but with a contemporary twist of self-awareness. The goofy *Charlie's Angels* did the best job capturing the kind of postfeminist glee that comes from wearing lip gloss and beating up a bad guy; the whole movie feels like an in-joke that's shared between the audience and the Angels. On the other hand, the sternly earnest *Tomb Raider* proved that a lame plot, a weak supporting cast made up entirely of nonthreatening males, and an utter lack of dramatic tension can overshadow even a fantastically in-shape, gun-slinging Angelina Jolie. And that's saying a lot. Global phenomenon *Crouching Tiger, Hidden Dragon* — itself the most mainstream U.S. success in a long line of Asian films that have cast women as strong, capable fighters — was released with perfect timing. If you hold it up next to *Charlie's Angels*, it's a completely different kind of movie — way less garish, nobody wearing Gucci — but its amazing fight scenes show what women can do even when they don't have "Smack My Bitch Up" pounding through the speakers.

One could argue that guy action heroes are still out there (if you consider Ben Affleck a "hero"), but more and more big-budget male-centered action movies are period films (*Gladiator*) — especially period

GIRLYACTION

Women movie studs finally hit the point of no return.



By Cheryl Eddy

Butt-kicking sans beefcake: Pretty and tough (like Cameron Diaz in *Charlie's Angels*, left) gives pretty tough (Arnold Schwarzenegger in *End of Days*, right) a run for its money.

films set during wartime (*Saving Private Ryan*, *The Patriot*, *Pearl Harbor*). And since women can't really be in conventional war movies (unless they exist purely as a conflict-creating love interest, à la *Pearl Harbor*; even *Enemy at the Gates*' soldier girl saw more action under the sheets than on the battlefield), these newfangled female-powered blockbusters tend to be set in environments that allow women to be in control of their surroundings.

Think about it: there's no character in *Tomb Raider* that can reasonably hope to get the better of Lara Croft; *Sigourney*

she's not just the star, she's the master of the universe. Ditto for the gals of *Charlie's Angels* and *Crouching Tiger*. Sci-fi action movies with key female characters — *The X-Men*, *The Matrix*, *Starship Troopers*, *Pitch Black* — are set far enough into the future that it seems reasonable that women have reached some kind of military equality with men.

But these women aren't equal — they're *more* equal. Rambo's bulging muscles (and oversize guns) signified his status as 100 percent masculine, and earlier figureheads in the world of female action heroes (*Sigourney*

Weaver in the *Alien* films, *Linda Hamilton* in *Terminator 2: Judgment Day*) also displayed muscles and serious toughness to back them up. Contemporary Hollywood heroines are strong and glamorous: see *Angel* Cameron Diaz out on a date, fixing her makeup in the ladies' room moments before annihilating a thug who tries to choke her. For further proof, witness Jolie's enormous rack in *Tomb Raider*. Please, even if you haven't seen the movie, how could you miss it?

Certainly, cinematic babes have always used their sexuality as a power

tool. A recent example is *Swordfish*, in which Halle Berry tightens the winch around Hugh Jackman by striking poses in slinky dresses and showing off her breasts with I'm-too-much-woman-for-you-aren't-I aplomb. But Berry's character exists solely as eye candy; when shit goes down, she's helpless. Meanwhile, the new superwomen have that Halle Berry hot stuff, which weakens men, plus that *Sigourney Weaver* ability to dish it out (and take it). Remember that scene in *Charlie's Angels* when the girls change mid-chase from evening gowns into outfits better suited for a little back alley kung fu? If only those bartenders in *Coyote Ugly* had used their tabletop-dancing antics as a front for their real careers as, say, an elite team of secret agents, the film would've been a hands-down hit.

It's pretty obvious why this kind of film is so popular. Female action heroes are something new and fun, a welcome change from screaming victim-type roles. Or hooker roles. When *Charlie's Angels* came out, Drew Barrymore dolls nestled alongside 'N Sync dolls at Claire's Boutique — clear evidence that the Angels were tapping the kind of audience that Schwarzenegger, or even Ripley, couldn't have dreamed of reaching back in the day. Teenage girls can get a dose of chick vigor simply by flipping on the television. Chances are they'll encounter an episode of *Buffy the Vampire Slayer*, *Dark Angel*, *Witchblade*, *La Femme Nikita*, *Relic Hunter*, or *Xena* (pre-beheading, of course). In many recent action films, even female supporting characters — real (*The Mummy*) and unreal (*Shrek*) — get to go mano a mano in scenes that exist only to provide a showcase for female ferocity. Of course, it bears mentioning that there are still plenty of thankless roles for women in action films; Jet Li's latest, *The Kiss of the Dragon*, features a shrieking-and-whimpering performance by former *Point of No Return* assassin Bridget Fonda.

Though it's rumored that theaters may soon welcome *Charlie's Angels 2* and movies based on Wonder Woman and Catwoman, it's unclear whether the trend of female action heroes will have any kind of long-range impact. Next up is the realistically animated sci-fi yarn *Final Fantasy: The Spirits Within* (like *Tomb Raider*, based on a video game); lead character Dr. Aki Ross — a scientist who becomes involved in an alien invasion — is so pleasingly lifelike that she was featured in *Maxim* magazine's list of the 100 hottest women in showbiz. And, no doubt, she can kick some serious ass on the side. ♦

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Fur sure

The truth about Cats and Dogs.
By Johnny Ray Huston

Cataclysm: A feline plot to take over the world leads to all-out interspecies warfare.

This past Saturday offered a bounty of big hair at the movies. The witching hour brought me to *Midnight Mass*, the weekly series at the Bridge presided over by the understatedly witty Peaches Christ. The week's film was *9 to 5*, and before the lights went down, a full-fledged Dolly extravaganza took place. (Lily Tomlin and Jane Fonda drag queens were nowhere in sight.) The wig-out began with dueling Dolly's: two different Dolly's lip-synching two different Dolly songs, in what first seemed like a multi-personality disorder meltdown but eventually became a *To Tell the Truth*-style "I'm the real Dolly!" showdown. Next up was a wet T-shirt contest judged by the audience, in which the drag Dolly with the biggest torpedoes (the ever salty Pippi Lovestocking) was barely bested — though not outchested — by a butch dyke whose seemingly uncharacteristic bosom-baring antics had the crowd cheering.

Earlier in the day a different sort of mayhem prevailed at the Galaxy, where a preview of *Cats and Dogs* began with a woman giving prizes to kids in the audience for making animal noises. But big hair also reigned supreme: the movie itself features one cat with a hairdo of Dolly-esque grandeur: the villain, a fluffy, white Persian cat named Mr. Tinkles (voiced by Sean Hayes), who — when he isn't suffering in cutesy outfits created by his keeper — is hatching a plot to overthrow the globe's canine and human populations.

Mr. Tinkles sets his sights on a suburban house complete with white picket fence, where absentminded Professor Brody (Jeff Goldblum, in sugary *Fly*-redux mode) is working to find a cure for people allergic to dogs (though his rainbow array of test tubes suggests that he's actually making ices). Confounding nature but meeting market research demands, Goldblum and wife Elizabeth Perkins have spawned a Haley Joel Osment look-alike (Alexander Pollock). The nuclear family is completed by a beagle puppy named Lou (voiced by Tobe Maguire), who is eager to prove himself as a top-secret canine agent.

When the fur begins to fly, the film references also come fast and furious. Ninja Siamese felines (one of many stereotypical variations of anthropomorphism) soar in silhouette against an *E.T.* moon, shortly after a *Matrix*-esque midair ballet within the Brody home. John Debney's score ricochets between *Mission: Impossible* and James Bond theme. As the war between the title animals escalates, it begins to visually echo some not-so-light moments in filmed political history: a kidnapping sequence suggests *Four Days in September*, while Mr. Tinkles's speeches to human slaves and mice coconspirators have a feline *Triumph of the Will* quality only slightly undercut by Hayes's preening mean queen's vernacular. (Typical line: "Like a powerful dark storm I will make my presence known to the world!")

Cats and Dogs is a CGI showcase, but it might have been freer and funnier if its animation hadn't been digital; it never reaches cartoonish *Itchy and Scratchy* heights of hilarity, let alone *Simpsons* levels of non sequitur satire. Still, while the Capri Sun product placement and nonstop computer advertisements are annoying, the film's live-action approach generates some dark wit, particularly when human lives become expendable in the animal war. One hopes that GLAAD doesn't protest because the film's evil terrorist cats are uniformly male and femme, rather than female.

Perhaps because he's sometimes irritatingly reminiscent of Scrappy-Doo, Lou the lead beagle repeatedly suffers humiliations; animal rights activists should note that the flesh-and-bones puppy playing the part seems more than a bit scared by Goldblum's hammy theatrics. Susan Sarandon gets to perform a sexpot role once again — as a Saluki hound. As an elderly shepherd, Alec Baldwin sounds more like Lloyd Bridges or George Kennedy than himself. Oh, and *Cats and Dogs* has a message of course: "Mad is a way of hiding how sad you are." ♦

'Cats and Dogs' opens Wed/4 at Bay Area theaters. See Movie Clock, page 87, for show times.

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You probably already know what to do: check out the ballot and pick your favorite things in any or all of the categories below. Legibility counts!

Ballots must be received no later than Monday, July 9, and they must include your name and address. They will be tallied by the *Bay Guardian's* long-suffering accountant, John Harper, CPA (thanks, John!). To prevent ballot stuffing, we will accept only ballots in a proper envelopes. One entry per person, please, and no photocopies. We can sniff out stuffers from a mile away, and offenders will be disqualified.

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LET'S TALK: A GUIDE TO IMPROVING COUPLE COMMUNICATION

Wanting good sex or better sex or more frequent sex or more meaningful sex shows up on many people's Relationships Want List. What does a particular person mean when he or she says that? There are many reasons why any person might want sex at any particular occasion:

* Skin hunger- the desire to touch and be touched Self esteem enhancement - the desire to be desirable Power - being able to withhold or bestow sexual attention Health benefits - sex makes the skin glow and the body tingle Nonverbal exchange of affectionate feelings - some people just do better without words

* These are just a few of the real and pressing needs people bring to sexual interactions. If your partner can't or won't have sex with you as often as you would like or in the manner you would prefer, does that mean you must go without all of the specific wants and needs that are customarily filled through sex with your mate? Are there any other legitimate ways to have some of these needs met, or at least to reduce their intensity?

* Eva, a counseling client of mine who had recently ended a long relationship, began looking around for ways to meet needs generally satisfied with a spouse or lover, neither of which she was ready for. She began to touch her friends more, hugging them on greeting and leaving. She also began to go dancing once a week, for the exercise as well as the pleasure of body contact. She learned about massage and found willing partners with whom to practice. She became more flirtatious in safe settings and winked at drivers in nearby cars at red lights. If she could get the person at the wheel to smile back, she called that her daily self esteem booster. One of the specific delights of being coupled that she missed was falling asleep and waking up next to a friendly, comforting presence. So, after carefully outlining her limits, she asked an unattached gay man friend to spend the night and sleep with her. He was surprised, to say the least, but once she carefully explained what she was (and was not) looking for, he agreed, and it was extremely pleasant for both of them.

* Soon she found that her increasing clarity about what she wanted enhanced most of the interactions with people in her life, and brought home to her what a heavy burden she had been placing on her former mate and their sex together to meet so many of her emotional and physical needs.

* So if what you want is soft music and flowers you are much more likely to get that music and those flowers by specifying what you are hankering for rather than sighing "I wish you were more romantic". If your sweetie is the sporty outdoor type, what you could get as his idea of a romantic present is a freshly caught wet fish!

From Isadora Alman's *Let's Talk: A Guide To Improving Couple Communication* available in audio tape for \$15 or booklet form for \$5 from Isadora Alman, 3145 Geary Blvd. #153, SF, CA 94118

PHOTO BY KENT TAYLOR

Gone missing

Tongue of a Bird
navigates loss.
By Brad Rosenstei



Pilot episode: Carolyn Doyle, left, and Eowyn Mader star in Ellen McLaughlin's *Tongue of a Bird*, a play about loss and courage.

That most famous of missing persons, Amelia Earhart, has in the decades since her disappearance been transformed into an icon of everything from female courage to loss itself. The famous flyer is all that and then some in Ellen McLaughlin's *Tongue of a Bird*, now making its San Francisco premiere in this Signal Theatre Company production. Maxine (Eowyn Mader), a search-and-rescue pilot, is hired by Dessa (Carolyn Doyle) to find her kidnapped 12-year-old daughter Charlotte (Sara Maria Hasbun). Maxine is an expert at finding lost people, perhaps in compensation for having lost her own mother, Evie (Dawn-Elin Fraser), to mental illness and suicide.

Staying with the grandmother (Patricia Silver) who raised her, Maxine is haunted by Evie, a nonflyer whom Maxine envisions in full Earhart aviator garb. On her search flights over the snowbound Adirondacks, Maxine is also visited in her cockpit by the missing Charlotte, on whom she projects the girl she herself might have been in a happier childhood. McLaughlin, a wonderfully gifted writer, creates a compelling chain of mothers and daughters in search of each other, all torn between stopping the world to get off and submitting to its heady spin.

McLaughlin invests the facile metaphor of flight with a bracing complexity, interweaving Maxine's skill and detachment with some courageous stumbles toward connection. The play's dense poetic dialogue has some thudding ultraliterary moments, but at its best it casts a spell in which the characters' anguish becomes a palpable tug of dread. The language sits most happily in the mouth of Zofia, the grandmother, whose late-life

mental arabesques marry well with McLaughlin's elliptical loops.

Although director Cliff Mayotte simplifies some of McLaughlin's stage pictures, his staging makes the most of the challenging Phoenix II space, keeping the play's quick transitions fluid on Greg Dunham's airy wing of a set. Mader works hard but is a bit too brittle and formalized as Maxine, and Doyle is distressingly flat as the supposedly grief-stricken Dessa; only the splendid Silver nails her turn as the play's hard but compassionate center. "It is possible. To lose everything. It can be done," wise Zofia says at one point, and despite a fitfully airborne production, this uneven play bravely charts the course of total loss.

Safe 'Iphigenia'

Greek myth and tragedy undergird Ellen McLaughlin's work — the ghosts of Persephone and Philomela haunt *Tongue of a Bird* — and I found myself thinking a lot about her play *Iphigenia and Other Daughters* while watching the Shotgun Players' version of Euripides' *Iphigenia in Aulis*. McLaughlin's play focuses primarily on the women to sort out the mess of the House of Atreus, and nothing could be clearer than Iphigenia's shock, arriving at Aulis in her wedding dress only to discover that her father actually plans to kill her. Jilted at the altar is one thing, but to have your throat cut by Daddy to advance his career — that is so downturn economy.

Euripides' play is introduced by a vaudevillian curtain-raiser by dramaturge Joan McBrien, *The Curse of the House of Atreus*, to sketch in Iphigenia's back story, but director Patrick Dooley's production is serious stuff. Opening at the oh-so-Grecian amphitheater of

Berkeley's John Hinkel Park, this summer touring production is a prolonged debate on parental and national responsibility, religious and political expediency, and what a June bride should wear to her sacrifice. Dooley's text is a deftly woven cut-and-paste of gracious translations by Gamel, Terranova, and Vellacott, although he includes the play's almost certainly interpolated "happy ending" — an odd choice given the clear-sighted contemporaneous feel of the production.

Mary Eaton Fairfield is her usual exceptional self as both Menelaus and Clytemnestra, and together with Jeff Elam doubling as Agamemnon and Achilles she constitutes the spine of this production, moving from masked stylization to unmasked poetic naturalism with ease. The judiciously used mask convention, like Andrea Weber's geometric choral choreography and the Greek-inflected live music of the trio Goatsong, is a cunning adaptation of tradition, yet the production overall has a curiously reverential feel. I began to miss McLaughlin's thoughtful, funny gloss on this horrendous story — even the playful wit of this production's program notes seldom makes it to the stage. Like Shotgun's last venture into Greek territory, *The Bacchae* (which, coincidentally enough, premiered together with *Iphigenia* in 405 BC), the whole enterprise feels bright, energetic, well thought-out — but a little too careful, and just a little dull. ♦

'Tongue of a Bird.' Through July 21. Thurs.-Sat., 8 p.m., Phoenix II Theatre, 655 Geary, S.F. \$14-\$20. (415) 267-5910.
'Iphigenia in Aulis.' Through Aug. 12. Call for additional information, John Hinkel Park, San Diego Road, Berk. Frec. (510) 655-0813.

Bit o' heaven

Lesbian and Gay Dance Fest is a blast.

By Rita Felciano

In 1970, according to dance scholar Sally Baines, Steve Paxton tried to revive his seminal *Satisfyin' Lover* with 42 nude red-headed performers. Unfortunately, the producers chickened out. No such bad luck plagued Remy Charlip's *Moveable Feast*, one of seven pieces commissioned for this year's Lesbian and Gay Dance Festival. Charlip, the aging Puck of San Francisco dance, had to satisfy himself with fewer performers, but 12 nicely propor-

gram showcased the range of work being created by queer artists in this town. Two pieces, Anne Bluethenthal's *Blood Line/Heart Line* and Sue Roginski and Stephanie Schaaf's *Dust*, were particular standouts.

Marc Ream's driving score sent Bluethenthal, Laura Elaine Ellis, and Chimene Pollard through a series of assertive and yielding encounters in which there was room for a rancorous triangular relationship that dissolved into

Ryder Cooley, somewhat enhanced by Cari Campbell's mixing, suggested narrative strands: a woman's singing, airplanes passing, wind blowing, birds screeching. The piece's telling strength lay less in distinct episodes — an inward-looking solo that exploded, one of tentative exploration, and a series of duets — than in the way the dancers' individual phrases, some quite short, remained separate yet successfully inhabited the same universe. In music it's called harmony. To accomplish that in a dance, even in one whose trajectory is not as focused as it could be, is no small accomplishment.

Yannis Adoniou probably felt that since he had found a cute pun for his ballet, *A Door Me*, he had to bring in the idea of leaving, exemplified by a suitcase-carrying woman's departure and ultimate return. He could have saved himself the trouble. If this ballet was adorable, it was because of Adoniou's ability to take a group of variously trained ballet dancers, showcase some of them (that whirlwind of energy and placement Kara Davis and the elegantly powerful Sara Kalmar come to mind), and use the others in effective ensemble choreography. There is room in Adoniou's world for flinging arms and stately port de bras, fractured as well as elongated lines, formal pacings, and bursts of individuality. An arm-wafting duet for himself and towering Samuel Pott, in which the two exchanged support roles, was particularly lovely.

Co-curator (with Bluethenthal) Krissy Keefer premiered two works with her resurrected Dance Brigade. *Art Army* had the company at its feisty best. Appearing in the windows of Dance Mission Theater as the Mission Antideplacement Coalition, the irrepressible Keefer and her cohorts in words and defiant gestures proclaimed their opposition to child labor, exploitative overseers, greedy landlords, and George Bush. A burst of early firecrackers joined the applauding crowd.

Inside, Keefer's *Garden of Non Duality* set the room vibrating with a political fervor only partially caused by the booming taiko drumming and the women's earth-hugging lunge choreography. The evening had opened on the Bart station plaza with Jesselito Bie's fun-filled — one passerby actually tried to join the tutu-clad dancers — *Flaunt*, performed to that ever present queen favorite, Judy Garland. Awards should go to Bie for best soulful eyes, Arnel Alcordo for best make-up, and Abby Tuttle for the most tattoos. ♦

tioned males accompanied him through his vision of an anteroom to heaven. Variously embraced, lifted aloft, and finally triumphantly carried off by a bevy of men to the orgasmic crescendos of Wagner's "Liebestod," the impish performer stole hearts. At the end of the performance the audience hollered, and the performers grinned.

It was that kind of evening. The place, Mission Dance Theater, was packed, and the artists did what they always do: they made art. Not everything sizzled, but nothing was sloppy, nothing gratuitous. Above all the pro-

PHOTO BY ELIZABETH GORELIK



Uplifting: Michael Cole holds choreographer Remy Charlip in Charlip's *Moveable Feast*, one of seven works commissioned for this year's Lesbian and Gay Dance Festival.

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Unauthorized autobiography

Unwound reinvent themselves for your entertainment. By Mosi Reeves

I first heard Unwound, a punk trio from Olympia, Wash., when a friend of mine left his copy of the group's 1993 debut, *Fake Train*, at my house. I used to play the LP at 45 rotations per minute and marvel at how they emitted flurries of guitar noise and militaristic drums before stopping on a dime. So one afternoon I decided to toss it into an impromptu set I was mixing for Nate, a hacker and novice mushroom grower I hung out with in Sacramento. After impressing him by scratching up the opening seconds of Boogie Down Productions' "Word from Our Sponsor" over the end of Doug E. Fresh's "Everybody Loves a Star," I shifted into Public Enemy's accusatory "By the Time I Get to Arizona." During the bridge section of that song, as a near-impenetrable wall of crowd screams and wailing organs flooded the room, I unleashed Unwound's "Were, Are and Was or Is," a five-minute manipulation of feedback over a simple, repetitive hook. Visibly annoyed, Nate walked out of the house without saying a word, and I smiled maniacally as Unwound accelerated through me like a Skittles-fueled sugar rush.

Eventually I figured out that Unwound should be played at 33 rotations per minute, the better to appreciate the halting rhythms they frequently employ. But in committing my earlier mistake, I realized that the group's music wasn't something to be studied or worshipped but was a product of introspection, exploration, politics, and a DIY ethos — later labeled "emo-core" — that also characterized other bands of the day, including Drive Like Jehu, Heavens to Betsy, and, most famously, Nirvana. As Mission of Burma once sang on their 1982 album *Vs.*, "Learn How."

An interview conducted with singer-guitarist Justin Trosper and drummer Sara Lund six years after my precocious experiment confirms as much. When asked how they've managed to stay together for 10 years, Lund simply answered, "We're musicians. We play music." It turned out that they were sort of difficult to pin down, not because they gave monosyllabic, cryptic nonanswers but because they were too busy telling sarcastic jokes to pay attention to the questions. And Unwound's third member, bassist Vern Rumsey, opted out of the interview all together.

For example, when asked what their musical influences were, Lund said, "Jennifer Lopez."

"J. Lo, mostly," Trosper affirmed.

"She's a renaissance woman," Lund said. "You know that she was supposed to play Frida Kahlo in a movie about Frida Kahlo, but instead Salma Hayek is gonna play her?" she asked, barely finishing her thought before breaking out in a laugh.

Eager to continue the tangent, Trosper said, "They were just up here filming in Port Townsend."

Lund countered, "Well, Benicio [Del Toro] and Tommy Lee Jones have been in Portland [where Lund lives and works at a graphic design company] the last five months filming. I think he [Jones] was renting out

other bands then mining the same stop-start dynamics. On *Repetition* Trosper unveiled a more evocative voice that was plaintive and morose, less strained by the delirious screams he affected in the past. His lyrics, which have always veered toward imagistic poetry, were sharpened by a greater eye for detail: "Goodbye to all the ones / who left you to yourself / to be invisible / and seem impossible," he sang on "Lady Elect." "Don't want to know / leave it to yourself."

post-punk sound augmented by keyboards. And so did their concept of an album as a singular piece of art rather than as an outgrowth from and prelude to live performances. By the end of the decade both Trosper and Lund said they were an "Unwound cover band," cranking out the same songs night after night. "After we put out *Challenge*, we toured like crazy," Lund said. "There wasn't really any room in there to make another record. Then we crashed and burned, had to take some time off, and had to figure out how to write songs together again."

In the three-year interim between *Challenge* and their new

more developed ... we can play our instruments better, and our songwriting has evolved into different directions. It's a lot of the same stuff, but a little more articulate."

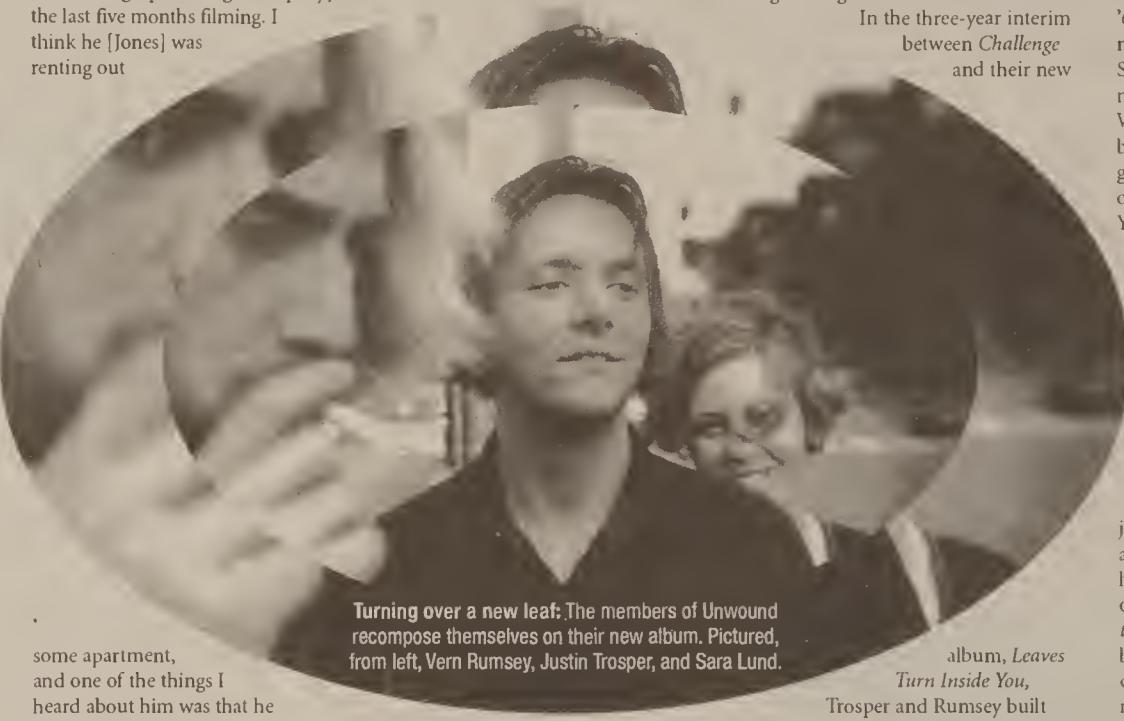
"Punk is relative," Lund said, adding, "The recording, the time, our knowledge of recording and our [artistic and financial] investment into the actual outcome of the record has changed over the years. So the way the record captures our songs is a lot less crazy and punk-sounding than [our sound] was in the very beginning."

Studio-oriented albums from the '60s and '70s are a key influence on the new album. On "Demons Sing Love Songs," Sandeno joins Unwound on mellotron and harpsichord and Janet Weiss of Quasi and Sleater-Kinney on backing vocals to create a hallucinogenic, overdubbed chorus reminiscent of the Mamas and Papas; "We Invent You" funnels Trosper's dreamy voice through a PVC pipe. Each of the double CD's songs is an experience unto itself, adding up to a portrait reflective of the album's autumnal, pastoral title. Noticeable, too, are Trosper's lyrics, which seem more love-oriented than usual. "I tried to write more linear, less abstract things. A lot of it is just wordplay, though," he said.

No stranger to trends, Unwound has joined a fleet of indie rock bands adopting a new ethos best summarized by the title of British folk-rockers Kings of Convenience's recent album: *Quiet Is the New Loud*. Like Mogwai, a Scottish band who switched from ear-splitting cacophony to ambient noise on their recent effort *Rock Action*, Unwound is crafting grand and ornate music that's both a product of their decade-long experience together and respectful of their punk roots. "We've continued to grow and change over the years. We're not playing the same music over and over again," Lund said.

So, with a new album in tow, Unwound embarks on yet another tour, but with a new outlook. Nearing 30 and no longer a raucous punk band, they're about to find out what their intensely loyal fan base thinks of all this. As Lund admits, "there's been a lot of good reviews [from music critics], but those aren't the people that come to all the shows."

Unwound plays with Rainer Maria and Juno, Fri/6-Sat/7, 9 p.m., Great American Music Hall, 859 O'Farrell, S.F. \$13. (415) 885-0750.



Turning over a new leaf: The members of Unwound recompose themselves on their new album. Pictured, from left, Vern Rumsey, Justin Trosper, and Sara Lund.

some apartment, and one of the things I heard about him was that he spent a lot of money on records. One time he went into this one record store and bought a Bruce Springsteen T-shirt in three different sizes."

In the past when Unwound toured, they usually took leaves of absence from their jobs or, Lund explained, "quit them, depending on what job it was at the time." For them the '90s were a series of jaunts across North America and Europe and feisty, emotional outbursts captured on 12-inch and 7-inch vinyl. *Fake Train* was followed by two more post-punk offerings, *New Plastic Ideas* and *The Future of What*, and a self-titled album recorded by Trosper, Rumsey, and Unwound's first drummer, Brandt Sandeno. After earning comparisons to Fugazi and Sonic Youth, in 1996 they released *Repetition*, a major step toward crafting a distinctive identity amid a score of

More than an outlet for Trosper's anxieties, Unwound is the product of the ongoing friendship and collaboration of the three. Their discography is defined by music that tightens and relaxes, the rollicking, multilayered patterns that Lund creates and the dour, balladic chords that Rumsey and Trosper lay over them. Together they create ecstatic experiences defined by a metallic barrage sculpted in evocative melodic shapes. Trosper says, "Our songwriting experience is organic. Most of the stuff we just kinda write when we're practicing."

Then their musical vision expanded: *Challenge for a New Century*, the 1998 follow-up to *Repetition*, which Lund admits "was a little thrown together," reduced the sonic barrage to a lean,

album, *Leaves Turn Inside You*,

Trosper and Rumsey built their own studio, Magrecone, and assumed production duties from long-time collaborator Steve Fisk. Over the course of two years the group recorded with old keyboards and organs and other "lower-level, home-studio equipment." "We were recording at home," Trosper said. "It's on eight-track. We don't have that much crazy equipment, but let's make it as cool sounding as possible. We were trying to make a low-fi record."

As a result, *Leaves Turn Inside You* finally finds Unwound moving away from emo-core songs toward full-fledged compositions. Moods and patterns are no longer summarized in volume changes and minor chords, but a medley of acoustic and electric instruments. "All the records are showing where we were at whatever time it was," Trosper said. I think our chemistry is

Erase Errata

June 30, Great American Music Hall

The line for last-minute tickets and will-calls was long, so my roomie and I barely made it into the Great American Music Hall in time to hear Erase Errata's first song — I could hear Bianca hitting her drums just as I was leaving the ticket window. Even though the girls play out regularly — and we've missed hearing their entire set on more than one occasion — tonight was important, and I didn't want to miss a second. They were opening for the Blackheart Procession and the Ex, a band that could tell Fugazi a thing or two about radical politics and rhythm.

All signs point to Erase Errata's entrance into the indie limelight. Better-known bands like Bratmobile and Unwound are giving these local ladypunks strokes in their own press — and Erase Errata's first full-length (on Troublemaker Unlimited, a label that's with it enough to put out Black Dice's *Cold Hands*) should be traveling with them on tour, which officially began with the GAMH show. So I was secretly hoping that the perpetually cool, unaffected chicks would appear even slightly overwhelmed by how fast things are moving for them; they're playing high-profile shows, and after fans unexpectedly burned through the first pressing of their self-titled 7-inch, newly pressed copies sat at the merch table alongside AK Press's entire catalog.

The books were talking anarchy, but Erase Errata were already creating it onstage. I raced through the ID check (yeah, I want to drink), bounded past some schleps who probably came early to get upstairs seating, and then slid on up to Erase Errata's crew of black-clad twitches already doing what the Need might call the heebie-jeebie jitter.

Jenny, the band's singer and sometime trumpet player (and a *Bay Guardian* staffer), was well into a song about evolution called "Other Animals." She paced the stage like some king of the jungle, confidently shifting between a relaxed but commanding spoken word delivery and trilling operatics as if she were merely tossing her microphone from hand to hand between phrases or shifting her hips. Meanwhile Sara, the guitarist, was barely shaking her frizzed-out mane. She was too busy running loop-de-loops around bassist Ellie's and drummer Bianca's rhythms, which teetered on the edge of chaos, to pose or mug.

By mid set I was pushing aside friends' comparisons to Gang of Four and the no-wave revival tearing through tiny clubs and house parties right now because I don't want to think about this quirky music as just a rehash of the early '80s. Besides, I was too busy trying to catch what Jenny was singing about. I was familiar with the antiwar sentiment on "Passion for Acting," having listened to it repetitively at home, but I really wanted to hear what she was saying live, because as far as I'm concerned, good politics are as important as music you can dance to. It was awesome to see and hear both make their way into an underground scene that isn't exclusively run on girl power and often

forsakes making a point in favor of introspection and innovation.

When Erase Errata return from tour — perhaps all tan, probably more experienced, and hopefully with the tour-only version of their album (collectors, are you paying attention?) — and they take the grand old stage again to open for the Gossip, you'll be wanting to dance your ass off.

Erase Errata open for the Gossip Aug. 1, Great American Music Hall, S.F. (415) 885-0750. (Deborah Giattina)



GUARDIAN PHOTO BY NATASHA FUKSMAN

Jitter bug: Erase Errata lead singer Jenny delivers unflinching politics and unsteady dance moves.

Steve Kirk Pop

Steve Kirk Pop (SKP)

The title is, if anything, deceiving. Classic pop is living underground, hanging around piss-soaked clubs and indie record stores, and modern "popular" music has been reduced to little more than a marketing plan drawn up to give the increasingly idiotic masses a soundtrack for a Saturday night. Steve Kirk has little in common with the former and nothing to say to the latter. Instead the title and the music contained inside this album suggest that this is what pop could be, if we were willing to scrap the system of compartmentalization we're all guilty of living by and start from scratch. Why can't prog rock and jazz and European folk and classical structures all be mixed together and still be called good? Kirk, an arranger first and a front man second, proves that oddball and beautiful can be married. Daring signature changes, fluid orchestral swells, off-kilter phrasings, solid rock hooks, and understated vocals are cobbled together to create a style of music that is both challenging and digestible. Even more fascinating is that there is never a wasted note or overindulgent moment. Every tune has been thought out and constructed in a discernible brick-by-brick manner that makes repeat listening a requisite. *Steve Kirk Pop* is a terrific first effort from a guy who should prove to be a pretty formidable songwriter. (John O'Neill)

Lady Bianca

Rollin' (Rooster Blues)

Lady Bianca, a soulful, bluesy one-woman army capable of riveting, uplifting performances, has become a staple of the local scene. See her onstage enough, and it's hard to know what you're hearing when you listen to her on record — especially when the arrangements are much like those she performs in person. *Rollin'* is a generally solid collection of bluesy originals, written by the lady and her husband, Stanley Lippitt. Like most contemporary blues artists, Bianca plays a kind of rocked-up variant, including the hard-driving "Blues Fonk," the shuffling "Lookin' at My Man," the laid-back ballad "You Slept with My Man Last Night," and the rocking "Roll Thang," with tight horn arrangements by guest trombonist Wayne Wallace. If most of *Rollin'* brings to mind Bianca onstage, "Little Drop of Water" provides a sterling moment all on its own. An elegant slow blues that sounds something like Mity Collier's "I Had a Talk with My Man," it features solid work by guitarist Carl Lockett, bassist Tony Saunders, and organ player Dave Mathews, and most of all, an elegant, understated vocal by Bianca. The self-conscious "Daddy Blues" and the Latin-tinged "Can You Slip Away Again Tonight" could've been left behind, but all things considered, *Rollin'* does justice to one of the Bay Area's best live performers. *Lady Bianca* plays Sat/7, Bimbo's 365 Club, S.F. (415) 474-0365. (J.H. Tompkins)

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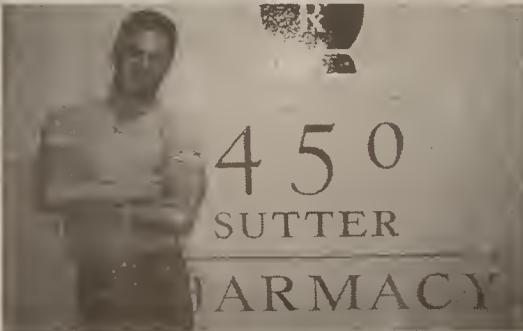
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Chaos and redemption

I can't imagine life without skronky guitars and screeching saxophones. They provide essential soundtracks for my face-first plunges into the quagmire of my inner life. It wasn't always this way. After all, I'm one of the guys, and most of us have distanced ourselves from our messy emotions by the time we've put away our finger paints. I spent too much of my childhood practicing my penmanship, organizing my closet, and listening to the Kingston Trio. I've tried to compensate as an adult. Funk and disco made me experience the beat below the neck. The Clash and the Mekons taught me that smart and sloppy could work together. Free improv provides a potent brain-bypass tonic.

But I'm still known to backslide into my head on occasion. Lately I find myself doing it several times a day — with 9 Preludes, a new CD of solo piano music by bicoastal pianist Sarah Cahill. Talk about tidy. In 57 minutes she performs 23 brief pieces by Ruth Crawford (nine preludes and "Piano Study in Mixed Accents") and Johanna Beyer (eight works from "Dissont Counterpoint," another five from "Gebrauchs-

Musik"). Cahill is well known as a classical music critic, KPFA-FM radio programmer, and organizer of ambitious concert events. Thanks to her two previous New Albion recordings, *Miroirs and Gaspard de la Nuit* (by Maurice Ravel) and *New Music: Piano Compositions* (by Henry Cowell), she's garnering a reputation as a premier interpreter of experimental compositions for piano from the early 20th century.

Cahill's 9 Preludes piggybacks on the renaissance of interest in Crawford, whose preludes preceded her 1930 marriage to Charles Seeger. Crawford produced a spate of important avant-garde compositions before she turned her attention to child rearing (Peggy, Mike, and stepson Pete) and (along with her husband and John and Alan Lomax) ushering in and documenting the folk music revival of the 1940s and '50s. Cahill's CD also represents the first commercial recording of Beyer's music, which was heavily influenced by Crawford and Seeger. 9 Preludes helps right the record on Crawford and Beyer. But if I cared more about historical significance than what music does to me, I'd be a record collector, and I probably would have finished my Ph.D. What matters is that those compact compositions have gripped me as relentlessly as *London Calling* or *Fear and Whiskey*.

sound
effects

All ears

I know I'm not inventing the wheel here, but it's come to my attention that people from different cultural groups often don't like one another's music. I first encountered this narrowness some years ago, when I tried to convince a black journalist that funk started in West Africa and not with George Clinton. But it didn't really, really hit me until I was preparing to DJ a wedding and asked another jock about how to select the playlist. His advice: stick to the sure shots, don't try to break any new ground, and, in the words of Rakim, know the ledge.

In other words, remember that people's musical boundaries are usually pretty specific. I have always looked at terms like "soul music" as a way of describing an approach to music rather than a specific group of artists and songs. That's wrong, the DJ said: unless a person has consciously gone against the grain, his or her view of the musical universe tends to fall along the same lines as those provided by the corporate entertainment complex. At a white wedding in the Deep South, for example, a request for "blues" would mean Stevie Ray Vaughan, Buddy Guy, or Eric Clapton. At a black wedding, at least in the Deep South, that same term

by derk richardson

For all of their stark abstractness — in his liner notes, composer Larry Polansky refers to their "monothematic forms" and "brutal formal clarity" — these methodical musical vignettes generate a mysterious emotional sway.

A fundamental principal of ancient Japanese martial arts is that the form (of a movement) embodies the wisdom. Polansky is on a similar wavelength when he writes of Crawford's "downright awe-inspiring ... compositional integrity." He cites her "Piano Study in Mixed Accents" as "one of the great works of the 20th century." Earlier in my life the sheer intellectual rigor and architectural elegance of this music would have been enough for me. Now I'm focusing on the subtle emotional shadings that cling to the edges of these precisely sculpted gems. It's like running your finger along the most neatly arranged bookshelf and picking up a trace of dust. But this dust can make you laugh or weep. Credit the composer for building magic into her minimalist structures; credit the way Cahill probes the edifices with her persuasive articulation and detailed dynamics, opening them up as objects of deeper contemplation; and celebrate the act of listening with an unprotected heart. It's a messier process than you might think. ♦

by tony green

all ears hear all things equally.

This is, of course, pure bullshit — ask any R&B radio jock if he or she has ever run into a business owner who felt that advertising on a station that played Luther Vandross would bring the wrong element into his stores. Or ask someone who works at a major magazine whether the desires of advertisers have any effect on the amount of rap music the magazine covers or the ethnicity of the folks it puts on the cover. Or you can ask me, and I'll tell you about the club owner who used to call hip-hop shows "funky beats" and "acid jazz" nights so he wouldn't get hassled by the cops.

In a world where the word "demographics" wasn't a code word for "race" and "class," and where deeply rooted racism and elitism didn't determine who got to hear what, more people would have relived the '80s by listening to Miki Howard, Vesta, Cherelle, Alexander O'Neal, and LeVert — at least when I was the DJ.

So maybe I needed to reshape my playlist. But, as I reminded my friend, it didn't mean I couldn't ensure that the happy couple would remember what a great time they had at their wedding — and on their wedding night — every time they heard the J-5's "ABC 1-2-3." ♦



Scapegoat Wax

Okeeblow (Grand Royal)

Pity the poor white boys caught between Eminem irony and Korn rage. Where is a sensitive, intelligent, rap-friendly, guitar-playing, suburban-pool-sunblock-250-type dude who isn't a Beastie Boy gonna fit in today's personals, let alone its popscape? If he's Paul Barman, he's gonna turn hyperactive nebbishness into a mistaken badge of hardness. If he's down with the Silverlake skateboard posse, he's gonna retreat to his room to make *Okeeblow*. Opening lines: "This is for the children" — you can just imagine a confused look halfway between irony and rage — "This is for the street."

And still the world doesn't get it. Poor Marty James is already being compared to Sugar Ray. Damn! (Then again, if it gets him on Live 105 ...) Scapegoat Wax's target single, "Aisle 10 (Hello Allison)," tries to summon the spirit of Elvis — Costello, that is — in an Everlast-like, dissonant six-string blues about making a failed pass at a supermarket hottie (probably cute and biracial). Then he really starts writing some songs. The brand-new, heavy, Sly and the Family Stone-cold melodies of "Freeway" could kill just about anything you've heard from a blue-eyed soul legacy since KC and the Sunshine Band. Even the Chali 2na-channeling rap ain't half bad. He's got chops for days: "Space to Share" flies perilously close to Bruce Hornsby territory (ask E-40: that's not necessarily a bad thing); "Eardrum" is a nice westside indie-hop burner.

But here's James's problem: If L.A. pop is high school, James is the advanced-placement student who could hang with the jocks and the stoners and was everyone's friend but no one's boyfriend. The girls, they like Marty, but they love those other dudes. The water polo-playing cats from Sugar Ray let Marty hang around 'til they take the girls up to the room. The Long Beach Dub Allstars tattoo themselves, drink beer with bikini babes, and borrow Marty's dancehall mix tapes to rock the beach and never return them.

Please, find someone for Marty. (Jeff Chang)

Public Enemy

The Best of Public Enemy: The Millennium Collection (Def Jam)

They blew in like a sudden Pacific storm and left the place devastated. They had organized themselves in the brick buildings and grass lawns of Adelphi University, just like the Black Panthers 20 years before them. Public Enemy, who would become the hardest on the boulevard, sprung out of the same mid-'80s college radio shows, black student parties, and antipartheid activism Spike Lee documented in *School Daze*. When they were signed, they had already been around for a while and were well prepared to take up a leadership mantle in the rap game.

If "equal representation" was the cry during the early '80s — an era in which not even Michael Jackson could get MTV airplay without mad drama — Lee, PE, and Michael Jordan crashed through the doors at the turn of the '90s and transformed the culture. "Fight the

Fred Numf

Universal Language (Black Hole)

The British dance music press has a term for the style of house music I tend to prefer: "dad house." Since I actually am a father, I don't particularly mind the label, but it does make me wonder if my tastes are out-of-date. So it was with some apprehension that I sat down and listened to Fred Numf's new mix double CD. A native of the Netherlands, Numf plays the type of progressive house and trance that packs clubs and stadiums all over the world. This mix shows why.

Unlike the vast majority of progressive compilations, *Universal Language* shows the breadth of the genre while maintaining a unified vibe that avoids the numbing repetition plaguing this variety of house music. A good DJ takes you on a journey, and Numf does his job with skill and panache, kicking things off with the prop anthem "Feel My Drums," by Peace Division Presents Dark Daze. The dark, driving song creates a rhythmic base from which Numf moves on to explore more melodic numbers like Mara's "Song for Zo," before dropping into the percussion-heavy workout of "Dubb Me Some'tin Fresh," from American men-of-the-moment Halo, Hippie, and Tony. The minimal funk of "Dubb," with its breaks and dub effects, provides the perfect spice for the mix's relentless pace, and its relatively sparse arrangements resonate with cuts on the second disc. The first half of the mix sticks to a banging urgency and slowly building manipulation of sounds that reaches its apotheosis with the closing overload of DJ Tiesto's epic "Flight 643."

It's on tracks like "Flight 643" that I can really feel why the masses mob the floors at Numf's frequent appearances in Hong Kong and across Europe. While there are moments in jazz-inspired dad-house happiness that can't smother all vestiges of worry, this mix certainly offers the listener a trip certain to obliterate all but the beat. (Peter Nicholson)

Built to Spill

Ancient Melodies of the Future

(Warner Bros.)

There's no getting around it: *Ancient Melodies of the Future* just isn't as good as 1999's *Keep It Like a Secret*. That's the truth, though of course it's unfair. Because the brilliant *Secret* set the bar almost impossibly high for guitar-driven indie rock, and because there are a number of excellent moments on this record.

I'm thinking in particular of "Trimmed and Burning," the album's fifth track and one I've been putting on repeat lately when I get to work before everyone else. Like Built to Spill's best stuff, it doesn't waste any time getting down to business: the band starts with a basic groove and piles on the layers until the song peaks, in this case with a riff that's perhaps best described as inspirational, in a good way.

Power" was the horn call that brought down pop's Jericho, making both NWA and Eminem possible. In some ways a greatest hits package — especially one sequenced for max boom-bap and 70-minute limitations and not for context and chronology — is an ineffective way to present PE's story. The set opens with the most controversial track in their catalog, "Welcome to the Terrordome," emphasizing the moment of crashing the mainstream. But PE's massive influence on the sound of hip-hop and pop is understated: "Public Enemy Number 1" and "Rebel Without a Pause" are two glaring omissions. Still, PE's breakthrough agitprop remains a signature cultural achievement, the apex of black power politics in popular music. It seems inconceivable that you might have missed all of this the first time around. But if you did, *The Best of Public Enemy* is your chance to catch up. (Jeff Chang)

2nd Time Around

While nothing on *Ancient Melodies* tops "Trimmed and Burning" for me, some of the songs do come close. The midtempo opener, "Strange," is good fun, especially Doug Martsch's lyrics, which here, as always, seem profound, even when the wordplay's just for shits and giggles ("This strange sound you said I said.... I'm not saying it right"). And "Fly around My Pretty Little Miss," a loose strummer, is the most playful Built to Spill has been since "Joyride" and "Girl," off of *The Normal Years*.

In general, though, the problem with *Ancient Melodies* is that it sounds a lot like *Keep It Like a Secret*, albeit a less exciting version. And whereas that album achieved greatness through its synthesis of everything the band had done before, blending the density of *Perfect from Now On* and the energy of the band's earlier material, this one merely keeps up the good work. (Scott Auerbach)

Neotropic

La Prochaine Fois (Ntone/Ninja Tune)

The third album by Neotropic (a.k.a. Riz Maslen), *La Prochaine Fois*, is a two-CD set that includes an "ambient road movie" CD-Rom and its soundtrack. Those looking for a follow-up to her funky and psychedelic *Mr. Brubaker's Strawberry Alarm Clock* will undoubtedly be disappointed, since *La Prochaine Fois* is almost entirely beatless. Long stretches of abstract scenery compiled through strings and guitar (the latter played by former Verve guitarist Nick McCabe) wax and wane as Neotropic maintains an intense focus on carefully arranged rhythms. "Sunflower Girl" 's folksy demeanor suggests scenes of a small-town woman boarding a train to the city, while "Cornershop Candy" and guest vocalist Jarboe's sung extemporizations hark back to the Cocteau Twins' *Victoriana*.

In contrast, the film *La Prochaine Fois*, is an hour-long journal of Neotropic's recent European and American tours. Images of forests, highways, and overpopulated city streets (collated and filtered through overlapping montage sequences) are flipped through like a slide show of your parents' summer vacation. Though some of the cinematography is fascinating, in the end its array of moments in time, filtered through writer-director Neotropic's decidedly enigmatic though critical perspective, grows tiresome.

Both components of *La Prochaine Fois*, whether viewed and heard together or apart, require some imagination. Although their pastoral nature is easily understood, the wide-open spaces she traverses through music and film are deceptively shallow. More than a travelogue, *La Prochaine Fois* suggests that time and place are signposts and that the mind's consumption of images from different locales is what makes an overall traveling experience unique. Regardless of *La Prochaine Fois*'s mixed results, Neotropic touches on topics that bear further investigation. (Mosi Reeves)

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Points of life

Making music may be a labor of love, but so is consuming it. Especially for those who consider themselves fans of the underground — hip-hop, dance, electronic, etc. — a stupendous portion of our lives is taken up listening, filtering, and discarding music, caught in an endless, tiring loop of trying to pan out the few nuggets of beauty strewn through the rubble.

Sometimes I yearn for a simpler life: a pop life. It just seems so damn easy — the whole music industry is geared to do the work for you. Radio stations put your favorite songs in top rotation; record stores strategically position best-sellers up front; MTV keeps you bubbled up on the buzz-worthy. Even if I followed the crowd last year and only bought best-sellers, I still would have come home with Nelly, Dr. Dre, and Destiny's Child. Snobbier pundits might turn their noses up, but I'd be as content as a kid in a cotton-candy cloud.

What does the underground have to offer except for a craptacular crisis of overproduction, brought on by both major labels and independents? I seriously wonder if our classics from yester-year, like Blackalicious' "Swan Lake" and Black Sheep's "The Choice Is Yours (Revisited)," could still have floated to the top.

It's not enough to be merely good anymore. Pete Rock's *Pete's Instrumentals* (BBE) may make for a pleasant background score, a warm blanket of beats, fresh from the dryer. But compared with the stunning, frenetic jumble of Prefuse 73's *Vocal Studies and Uprock Narratives* (Warp) or the balletic discord of Cannibal Ox's *Cold Vein* (Def Jux), Pete's treats start sounding like little more than high-end hip-hop Muzak. Small wonder then that most of the best albums are also the most unorthodox. That certainly applies to the unsung MF Doom (a.k.a. Zev Luv X of the now defunct group KMD). While many credited Madlib's quirky alter ego, Quasimoto, with one of the most creative projects of 2000, *The Unseen* (Stones Throw), they overlooked his East Coast equivalent, Doom's *Operation: Doomsday* (Fondle 'Em). So many people snoozed on the LP that Subverse released it again last month.

Like *The Unseen*, *Operation: Doomsday* almost sounds like a demo, given its lo-fi sound quality, haphazard skits and segues, and narratives that go nowhere. Yet there's something subtly brilliant about how MF Doom makes his spontaneity seem inspired rather than sloppy. Dialogue grifted from *Fantastic Four* comic-book records mingles alongside the syrupy funk of early '80s synthesizer soul and other ingenious bits of sampling intuition. "Hey!" for example, takes the old *Scooby-Doo* mysteries for a joyride as Doom samples the silly yet sinister show's theme song and adds in Scoob's throaty, whiny "Huh!" for good measure. Doom's rhymes are reminiscent of Wu-Tang's juggle of chest-thumping bravado and pop culture references — "While Sidney Sheldon teaches the trile to be trifer / I'm trading science fiction with my man the live lifer" ("Doomsday") — just a touch more goofy. Like everything else on this remarkable album, Doom's verses are a triumph of style as substance.

No less unexpected in its pleasures is *Lucy Ford* (Rhymesayers), the new album by Minnesota's Atmosphere. In a musical culture defined by the idolatry of post-blaxploitation urban soldiers, Atmosphere's Slug casts a stark contrast as a white, Gen X slacker from the Midwest, who is disaffected in his attitude yet not disaffected in his impact. Slug rhymes about a world seldom envisioned in hip-hop, filled with suburban strip malls and people struggling with life among the spiritually anemic middle class. Slug's difference in perspective comes across on "Like Today," a tale of his average day, complete with cigarette binges and coffeehouse cruising, as it does on "Don't Ever Fucking Question That," an emotive, if not painfully earnest song about navigating love. Not everyone's going to want to hang — this white MC is an acquired taste — but if you believe that hip-hop is an art of self-expression, Slug's got talent to spare. It doesn't hurt that Ant, Jel, and Moodswing9 provide him with an excellent collection of sweetly melodic tracks.

It shouldn't have to be this hard to find these artists but with so many new releases to confront each week, how is any intelligent fan supposed to be able to separate the shit from the Shinola? For now, albums by Atmosphere and MF Doom, alongside Prefuse 73, Cannibal Ox, and a handful of others, have to serve as lone beacons helping to illuminate an increasingly darkening sky. ♦

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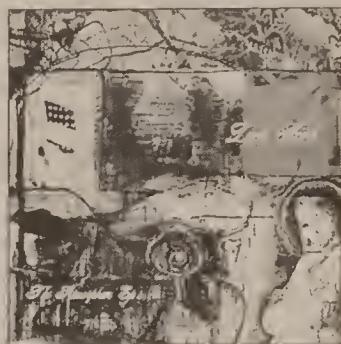
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July 4 Wednesday

Pledge allegiance Tired of fireworks? Bored with barbecues? Come shimmy, shake, and shiver at 'Indie-Pendence Day.' San Francisco's own semi-secret DJ society Fan Club puts its collective energies together to move its basement operation to the big time and ring in the fourth with a biff! bang! pow! The all-out indie extravaganza features DJs, art, film, video, and a fabulous live lineup guaranteed to make you twist and crawl: '60s rock 'n' rollers Comet Gain, hometown heroes the Damsels, Call and Response (who join Norway's Kings of Convenience to dish out feverish roller-skate boogie), the Clarkes, and others. A portion of the proceeds will benefit the Las Colinas School Project in El Salvador, so come ignite some sparks and support a worthwhile cause. 9 p.m., *Ten 15*. *Folsom, S.F.* \$10. (415) 675-9955. (Sabrina Crawford)



Colorful: Oranger bring psychedelic pop with a wall of reverb, fuzzed-up freak-outs, and sparkling vocals to Bottom of the Hill. See Tues/10.

July 5 Thursday

Mic master If you've been struggling to come up with a definition of *ill*, look no further than mic ripper **Rasco**, who has emerged from his lab to unleash a flurry of verbal attacks on subpar MCs and career haters tonight at his album-release party. But don't worry, all this talk about beating down wack rap clowns doesn't mean you should expect a hostile environment. This is, after all, the same Rasco who is engaged to be married and urges men to be good fathers to their children on "Sunshine," an ode to his young daughter. Before the main event, Triple Threat DJ Vin Roc presides over the wheels of steel; Planet Asia also appears to deliver his deft lyrical wit. 9 p.m., *Justice League*, 628 Divisadero, S.F. \$10. (415) 440-0409. (Michael Gadd)



Homebodies: Sabrina Alonso, left, and Amy Kelly deliver monologues as part of the "documentary performance" *Peace, Rest, Safety, Sold: The Home Project*. See Sat/7.

Ageless talent One of the few drummers who can say he has played with Lester Young, John Coltrane, and Pat Metheny, 76-year-old master **Roy Haynes** bridges generations both chronologically and stylistically. His perennially youthful energy enables him not only to keep up with such younger stars as bassist John Patitucci and pianist Danilo Perez but also to drive them to new heights of creativity with drumming that tempers power with dynamic nuances. His current quartet features saxophonist Abraham Burton, bassist John Sullivan, and pi-

anist Jason Lindner. Through Sun/8 and 10 p.m. (also Sun., 2 p.m.), *Yoshi's*, 510 Embarcadero West, Jack London Square, Oakland. \$5-\$20. (510) 238-9200. (Derk Richardson)

July 6 Friday

Bebop don't stop

Though high priest of the double bass Charles Mingus passed away some 20 years ago, the spirit and philosophy of his music lives on in the hearts of the

dozen or so members of **Mingus Amungus**. Their eclectic fusion of bebop-inspired funk and hip-hop rhyme stylings should put this Bammie Award-winning collective of dancers and musicians at the top of everyone's must-see list. They've been rocking crowds from Brussels to Athens and back to Oakland and San Francisco since 1993, and if the energy and vibrancy of their past shows are any indication, your ears will never forgive you if you miss out. 7 p.m., *Elbo Room*, 647 Valencia, S.F. \$7. (415) 552-7788. (Gadd)



D is for "hobby horse": The fourth annual "Dadafest" is a celebration of anarchy, satire, and creativity featuring a variety of performers and artists. See Fri/6.

Sweet and lowdown

Years of touring with Gregory Isaacs, Freddie McGregor, and Judy Mowatt and covering popular R&B tunes on the Jamaican hotel circuit have taught singer-guitarist **Junior Jazz** well. Endowed with a keen musical ear and a knack for absorbing the vocal phrasings of his contemporaries, the eclectic Brooklyn-based musician fashioned his unique sound on smooth jazz and lovers' rock, which came together on his 1997 debut, *My Turn* (VP). This is a chance to catch Junior Jazz, backed by the Yellow Wall dub band, in the Bay Area before he performs with Diana King at Reggae on the River this summer. Ras Midas is the headliner, and Native Elements opens the show. 9:30 p.m., Ashkenaz, 1317 San Pablo, Berk. \$11. (510) 525-5054. (Sheelah Moody)

Dada for the people

Sick of corporate-sponsored parties and art designed for CEOs? The fourth annual 'Dadafest' is a celebration of anarchy, satire, creativity, and good old-fashioned fucking. Hosted by Katy Bell and m.i.blue, "Dadafest" is two full nights of weirdness and splendor featuring the talents of Attaboy and Burke, Carol Queen, Extreme Elvis, Hank Hyena, John Law, Lil' Poo Angel, and the Sisters of Perpetual Indulgence. Plus, see gallery art from Michael Christian, Charles Gatewood, Sacha Eckes, Anna Conti, and many others. Random exciting features of this fantastic freak-out in-

clude the Velcro Orchestra, a giant pussy, a spit-thrower, dick puppets, and dozens of other crazy, unscheduled, and unruly performers.

Through Sat/7, 7:30 p.m.-midnight, SomArts, 934 Brannan, S.F. \$7-\$10 (no one turned away for lack of funds). (415) 861-1554. (Annalee Newitz)

July 7 Saturday

Not so sweet Anyone who thinks the housing crisis is over need only look through the "for rent" section on craigslist to see that while availability is up, prices are still up too. A new "documentary performance," *Peace, Rest, Safety, Sold: The Home Project*, brings rental reality to the stage through a video (featuring interviews with a range of people, including a homeless man, tenant activists, a real estate agent, a single mom, and tech professionals) and monologues performed by Amy Kelly and Sabrina Alonso. Alonso, herself one of the many artists displaced by the dot-com boom, explains that the show will explore exactly what "home" means and expose the painful experiences of Bay Area folks who've been forced to leave home behind.

Through July 29. Sat.-Sun., 8 p.m., Jon Sims Center for the Performing Arts, 1519 Mission, S.F. \$10-\$20 (no one turned away for lack of funds). (415) 430-2161, ext. 2150. (Cheryl Eddy)

Lost and found Once upon a time **Shuggie Otis** was on the verge of superstardom. After making a name for himself 30 years ago as a teenage guitarist with his father's Johnny Otis Show, the younger Otis recorded a couple of solo albums, penned songs such as the Brothers Johnson funk classic "Strawberry Letter 23," and turned down gigs such as a spot in the Rolling Stones as a replacement for guitarist Mick Taylor. And then, for most of the world, Otis disappeared. Twenty-seven years after his second album, *Inspiration Information*, was released and buried — for years it existed mainly as a rumor — it's been reissued, and Otis has made at least one smash live performance (in New York) in support of it. He's back for another show tonight. 9 p.m., Fillmore, 1805 Geary, S.F. \$25. (415) 346-6000. (J.H. Tompkins)

July 8 Sunday

Write now In this dismal season for the San Francisco artists' community, any homegrown literary and arts journal that makes it to a second issue deserves our applause, or at least an ovation of finger snaps. The local print zine *Comet* boasts an inclusive brew of fiction, poetry, art, and interviews, and judging from its sophomore edition, its summer reading at the Stork Club should offer plenty of pizzazz. Authors performing their prose and poetry include Charles Anders, journalist and author of *The Lazy Cross-dresser*; poet Jan Richman, winner of the 1994 Walt Whitman Award; award-winning essayist and KPFM-FM commentator Jennifer Stone; and budding local writer Audra Wolfmann. It's a juicy prospect for all fans of the spoken word. 8 p.m., Stork Club, 2330 Telegraph, Oakl. \$3. (510) 444-6174. (Alec Nevala-Lee)



Tag, you're it: "The Legendary Eighties," a digital slide show by the Bay Area Aerosol Heritage Society projects graffiti art onto historic Oakland buildings.

the aesthetics but also the origins of this ephemeral art form. July 6 and Aug. 3, 9 p.m., Oakland Museum of California, wall at 10th St. and Fallon, Oakl.; July 7 and Aug. 4, 9 p.m., Grand Lake Theater, wall at Lake Park and Walker, Oakl.; July 8 and Aug. 5, 9 p.m., Kaiser Building, wall at 21st St. and Harrison, Oakl. Free. (510) 321-7080. (Sarah Han)

July 9 Monday

The real world The season finale of *American High* was a couple of weeks ago, but before you go into withdrawal check out *Seventeen*, the 1983 documentary by Jeff Kreines and Joel DeMott (*Demon Lover Diary*). Deemed too raw and controversial to be shown on television, the film follows a group of Muncie, Ind., kids as they struggle through their senior year at Southside High School — a period of time packed with just about every teen trauma imaginable, including an unplanned pregnancy and a devastating car accident. The clear-eyed, nonjudgmental camera also captures joint-smokin' parties, school scenes, and young love (the experience of an interracial couple is one of the film's focal points), demonstrating that reality comes through a lot more effectively when it's not bogged down by MTV-style production values. Through Tues/10, 7 and 9:30 p.m., Roxie Cinema, 3117 16th St., S.F. \$3-\$7. (415) 863-1087. (Eddy)

July 10 Tuesday

Poptopia It's one thing to be one of the many bands overtly influenced by Britpop, but it's quite another to impress the Brits so much they give you a label deal. **Oranger** got the thumbs-up from none other than former Creation Records honcho Alan McGee, who licensed *The Quiet Vibration Land* for European distribution. A brilliant slab of psychedelic pop, it touches all the '60s bases with a wall of reverb, fuzzed-up freak-outs, and sparkling vocals. While the world spends far too much time comparing Oranger to the super-fey Elephant 6 collective, the boys set themselves apart by amphetamine-jag timing and a (hilariously) jaded out-

look. Oranger opens for Northwest power-pop legends the Posies; Sunset Valley kicks off the proceedings. 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$10. (415) 621-4455. (John O'Neill)

July 11 Wednesday

Magnetic attraction I'm no physicist, but it seems to me that the simultaneous push and pull that define Quasi's sound shouldn't be possible in this world. Its two elements are keyboardist Sam Coomes (ex-Heatmiser) and drummer Janet Weiss (forever Sleater-Kinney): two well-heeled Olympians who create unique music charged with a pop aesthetic and a low-fi sensibility. The combination is electric: Coomes's melodic histrionics are anchored by Weiss's chugging rhythms as the duo ping-pong lyrics back and forth like heated-up neutrons. The symbiotic relationship between these two musicians results in a wildly delicate sound that will make you glad music and physics have very little in common. No. 2 and Winfield E. Eye open. 9:30 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 621-4455. (Ali Neff)

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

Hot spot

Museums and galleries now feature works influenced by graffiti and host exhibits featuring urban street artists. But the bourgeois art scene still ignores the stunning displays of Krylon art seen on walls, freeway overpasses, and Muni tunnels. Most of these works are gone within a few days — painted over by the city or by taggers — but fortunately the Bay Area Aerosol Heritage Society is working to preserve the rich history of this ongoing youth movement. Its digital slide show, 'The Legendary Eighties,' includes photos and video of paintings and artists from the heyday of graffiti culture (1983-89). Projected onto historic Oakland buildings, these images explore not only

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UHF

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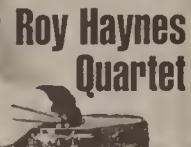


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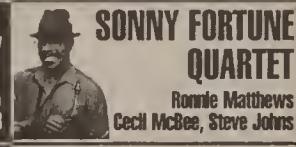
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Sex Mob, Will Bernard and Motherbug, Scott Amendola Band

Thurs/5, Great American Music Hall

The so-called new jazz that blossomed in the Bay Area in the 1990s and catapulted guitarist Charlie Hunter to stardom has spawned an exciting new fusion movement as well. To varying degrees, the bands playing this forward-looking style incorporate elements of rock, lounge, and funk, plus just enough irony to keep things from getting too serious. To headline this show, Berkeley-bred trumpeter Steven Bernstein brings his New York City-based Sex Mob, with saxophonist Briggan Krauss, bassist Tony Scherr, and another former Bay Area jazz fixture, drummer Kenny Wollesen, back to town. Humor plays as big of a role as chops in Sex Mob's music, which includes covers of Prince, Ellington, Leadbelly, and James Bond themes. Guitarist Will Bernard and drummer Scott Amendola (both former bandmates with Hunter in T.J. Kirk) fashion eclectic groove music in which creative solos stay in the pocket with the all-important group aesthetic. Motherbug features keyboardist Michael Bluestein, bassist Keith McArthur, and drummer Jan Jackson; the Amendola Band includes guitarist Nels Cline, violinist Jenny Scheinman, bassist Todd Sickafuse, and saxophonist Eric Crystal. 9 p.m., 859 O'Farrell, S.F. \$12. (415) 885-0750. (Derk Richardson)



PHOTO OF SEX MOB — FROM LEFT, KENNY WOLLESEN, BRIGGAN KRAUSS, TONY SCHERR, AND STEVEN BERNSTEIN — BY MACIOCO

music

Music listings are compiled by Mosi Reeves. The music intern is Michael Gadd. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 4

Rock/blues/hip-hop

Blue Reptiles *Blue Lamp*, 9:45pm. Nick Curran and the Nitelives, *Pee Wee Thomas and his Safecrackers* *Elbo Room*, 10pm, \$8. Shane Dwight *Lou's Pier* 47, 8pm. Money Shot, *Koolie Kat Paradise Lounge*, 8:30pm. Open mic *Nickie's BBQ*, 8pm. Pure Ecstasy *Top of the Mark*, 8:30pm, \$8. Replicators, *Paramours, Graves Brothers* *Delux Eagle Tavern*, 9:30pm. Stellar Gas Jets, *Flut* *Last Day Saloon*, 9pm, \$3.

Bay Area

Bitches Brew *Jupiter*, 8pm. Chuck Day *19 Broadway*, 9pm. Hangmen *Stark Club*, 9pm, \$5. Chrome Johnson *Fourth Street Tavern*, 9:30pm. Randy Todd *Bison Brewing Company*, 10pm.

Jazz/new music

Don Asher and Kent Cohea *Moose's*, 8pm. Ned Boynton *Combo* *Enrico's*, 7pm. 'Carnival Ad Nauseum' *Kimo's*, 8pm, \$5. Kevin Gibbs *One Market Restaurant*, 7pm. Peter Grey Quartet *Simple Pleasures Cafe*, 8pm. Al Marshall Trio *Argent Hotel, Jesters Lounge*, 50 Third St; 974-6400, 8:30pm. Also Thurs/5, Sat/7. Jason Myers Trio *Houston's, 1800 Montgomery*, 392-9280, 6pm. Also Thurs/5, Sun/8-Tues/10. Howard Nett and Julian Rose *Cosmopolitan Cafe, 121 Spear*, 543-4001, 8pm. Al Pacheco Jazz Band *Skip's Tavern*, 7pm.

Ricardo Scalas *Top of the Mark*, 4pm. Also Thurs/5-Fri/6, Mon/9-Tues/10. Tom Shaw *Carta*, 7pm. Charles Unger Experience *Les Joulins*, 8pm. Also Fri/6. We Three *John's Grill*, 63 Ellis; 986-0069, 6:30pm. Also Thurs/5-Tues/10.

Bay Area

Judy Hall *19 Broadway*, 6:30pm. Mal Sharpe's *Big Money in Jazz* *Yoshi's*, 8 and 10pm, \$5.

Folk/world/country

Acoustic Syndicate *Boom Boom Room*, 9:15pm, \$7. Mazacote *Pier 23*, 10pm.

Bay Area

Whiskey Brothers *Albatross Pub*, 1822 San Pablo, Berk; (510) 843-2473, 9pm.

Dance clubs

Afterfire *Ruby Skye*, 9pm-3am, \$7-\$10. Fourth of July party with Rasoul and Ellen Ferrato spinning house music.

Audible Colors *The Top*, 7-10pm. Downtempo with Schnezz, Damo, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guest Lance Desardi.

Bang Bang *Justice League*, 9pm. MoC and Foxxee spin 2 step and soul.

Bondage A Go-Go *Cat Club*, 9pm-3am, \$7-10. With DJs Damion and Fernando.

Chiclett *Paradise Lounge*, 8:30pm. '60s and '70s dance party.

Construction 330 *Ritch*, 10pm. Tech-house with residents Torque and Huey and guests Rick V and Allen Craig.

Dark Sparkle *Cafe du Nord*, 10pm, \$3-5.

Birthday party for Margo.

DEA Lounge *Amnesia*, 8:30pm, \$3. With 8 Ball, J. Rivera, and Geometrist.

Dig the Pony *Pow! A Cocktail Lounge*, 9pm-2am. With Chulada and weekly guests.

Element *Cellar*, 9pm-2am. Drum 'n' bass and 2 step with residents.

Exotica *Glas Kat*, 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.

9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.

Gather Round *Fuse*, 10pm-2am. With Cinnamon Underpants and DJ Design.

Goodbeats *Blind Tiger*, 10pm-2am, \$5. With Vulture, Lu-Lu, Mik, Mes, Russell Vargas, and Galen.

Indulgence *Starlight Room*, 7pm. With DJ Bruce.

Loofa Light, 839 Geary, 474-3216, 10pm-2am, \$3. With Barefoot and friends.

Mind, Body, and Soul Butter, 9pm-2am. House, progressive house, and breakbeats with residents.

Nessun Dorma *HiFi*, 10:01pm. House music.

Poly's Playhouse *Hush Hush Lounge*, 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.

Progress *Liquid*, 10pm-2am, \$3. Techno and trance with residents.

Qoöl 111 *Minna St*, 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.

Recline *AsiaSF*, 7pm, \$5. With Pause, Jamo, and Wisdom.

Red Wine Social *Dalsa*, 3121 16th St; 332-5800, ext 211, 10pm-2am. With Toph One.

El Rio 7:30pm. Javier spins classic Latin music.

Rock vs. Hip-Hop Royale, 9:30pm-2am. With Ted Shred.

Salsa Con Clase *Roccapulco*, 3140 Mission; 648-6611, 8:30pm.

Séance *Backflip*, 6-10pm. With Didje Kelly and Russell Vargas.

10pm-2am, \$5. With rotating residents and guest Aquanote.

Skin *Make-Out Room*, 10pm-2am, \$5. World beat with resident Soulsalaam and a guest performance by Cheri Samba.

Sub Six *Rasselas*, 9pm-2am, \$7. Hip-hop and electro party with Bre-ad, Coop D'Ville, Ramon, Ren, and MC Subverse.

Sweet Spot *Club 238, 238 Columbus*; 434-1308, 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.

Ultraspin *An Sibin*, 9:30pm-2am, \$4. Raoul Khan, Scott Quick, and Kepi spin house.

Water Garden *Butterfly*, 10pm. With Tari.

Wednesday Sessions *Galaxy*, 9pm-2am, \$5. House music with rotating residents.

Wednesdays *Bohemia*, 1624 California; 474-6968, 6pm-2am. House and techno with rotating residents.

Continued on page 57

PIER 23

Wednesday, July 4
FOURTH OF JULY
SPECIAL ENGAGEMENT 4-8pm
MAZACOTE 10pm

Thursday, July 5
ED KELLY & THE JAZZ KNIGHTS
W/ ROBERT STEWART 10pm

Friday, July 6
SLAPTONES 10pm

Saturday, July 7
CREATION REGGAE 10pm

Sunday, July 8
CHARLES MCNEAL &
COMBUSTION 5-9pm

Monday, July 9
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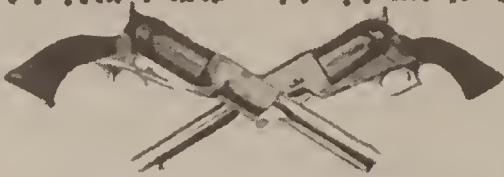
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music
calendar

club guide
venue directory

Amnesia 853 Valencia; (415) 970-8336.

Amoeba Music 1855 Haight; (415) 831-1200.

Annie's Cocktail Lounge 15 Boardman Place; (415) 703-0865.

An Sibin 1176 Sutter; (415) 929-1992.

AsiaSF 201 Ninth St; (415) 255-8889.

Atlas Cafe 3049 20th St; (415) 648-1047.

Backflip 601 Eddy; (415) 771-FLIP.

Baobab 3388 19th St; (415) 643-3558.

Bas 383 Bay; (415) 441-3885.

Beach Chalet 1000 Great Highway; (415) 386-8439.

Beauty Bar 2299 Mission; (415) 285-0323.

Big Heart City 836 Mission; (415) 777-0666.

Bimbo's 365 Club 1025 Columbus; (415) 474-0365.

Biscuits and Blues 401 Mason; (415) 292-2583.

Bistro E Europe 4901 Mission; (415) 469-5637.

Black Cat 501 Broadway; (415) 981-2233.

Blind Tiger 787 Broadway; (415) 788-4020.

Blue Lamp 561 Geary; (415) 885-1464.

Boom Boom Room 1601 Fillmore; (415) 673-8000.

Boomerang 1840 Haight; (415) 387-2996.

Bottom of the Hill 1233 17th St; (415) 621-4455.

Brainwash 1122 Folsom; (415) 255-4866.

Broadway Studios 435 Broadway; (415) 291-0933.

Bruno's 2389 Mission; (415) 648-7701.

Bubble Lounge 714 Montgomery; (415) 434-4204.

Butter 354 11th St; (415) 863-5964.

Butterfly 1710 Mission; (415) 864-5575.

The Cafe 2367 Market; (415) 861-3846.

Cafe Claude 7 Claude; (415) 392-3505.

Cafe Cocomo 650 Indiana; (415) 824-6910.

Cafe du Nord 2170 Market; (415) 861-5016.

Cafe International 508 Haight; (415) 552-7390.

Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.

Carta 1760 Market; (415) 863-3516.

Cat Club 1190 Folsom; (415) 431-3332.

Cellar 685 Sutter; (415) 441-5678.

Cellar at Johnny Foley's 243 O'Farrell; (415) 522-0333.

Circadia 2272 Mariposa; (415) 552-2649.

City Nights 715 Harrison; (415) 546-7938.

Club Deluxe 1509-11 Haight; (415) 552-6949.

Club NV 525 Howard; (415) 339-8686.

Club Six 60 Sixth St; (415) 863-1221.

Club Townsend 177 Townsend; (415) 974-1156.

Covered Wagon Saloon 917 Folsom; (415) 974-1585.

Cypress Club 500 Jackson; (415) 296-8555.

Deluxe Club 770 Haight; (415) 559-7111.

Deuces 2319 Taraval; (415) 566-9122.

Eagle Tavern 398 12th St; (415) 626-0880.

Eastside West 3154 Fillmore; (415) 885-4000.

Edinburgh Castle 950 Geary; (415) 885-4074.

850 Cigar Bar 850 Montgomery; (415) 291-0850.

Elbo Room 647 Valencia; (415) 552-7788.

11:11 Lounge 1330 Polk; (415) 885-2652.

Endup 401 Sixth St; (415) 357-0827.

Enrico's 504 Broadway; (415) 982-6223.

Fillmore 1805 Geary; (415) 346-6000.

Fuse 493 Broadway; 788-2706.

Galaxy Club 1840 Haight; (415) 387-2996.

Gin Joint 312 Harriet; (415) 934-1655.

Glas Kat 520 Fourth St; (415) 495-6626.

Great American Music Hall 859 O'Farrell; (415) 885-0750.

Hi-Ball Lounge 473 Broadway; (415) 397-9464.

HiFi 2125 Lombard; (415) 345-TONE.

Holy Cow 1531 Folsom; (415) 621-6087.

Hotel Utah 500 Fourth St; (415) 546-6300.

House of Shields 39 New Montgomery; (415) 392-7732.

Hush Hush Lounge 496 14th St; (415) 241-9944.

Infusion 555 Second St; (415) 543-2282.

Ireland's 32 3920 Geary; (415) 386-6173.

Irish Bank 10 Mark Lane; (415) 788-7152.

Iron Horse 19 Maiden Lane; (415) 789-7899.

Java on Ocean 1700 Ocean; (415) 587-3126.

Jazz at Pearl's 256 Columbus; (415) 291-8255.

Jelly's 295 China Basin Way; (415) 495-3099.

Johnny Foley's 243 O'Farrell; (415) 954-0777.

Les Joulins 44 Ellis; (415) 397-5397.

Justice League 628 Oivisadero; (415) 289-2038.

Kate O'Briens 579 Howard; (415) 882-7240.

Kimo's 1351 Polk; (415) 885-4535.

King Street Garage 174 King; (415) 665-6715.

Last Day Saloon 406 Clement; (415) 387-6343.

Lexington Club 3464 19th St; (415) 863-2052.

Liquid 2925 16th St; (415) 289-6833.

Lost and Found Saloon 1353 Grant; (415) 675-5996.

Lou's Pier 47 300 Jefferson; (415) 771-0377.

Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.

Mad Dog in the Fog 530 Haight; (415) 626-7279.

Make-Out Room 3225 22nd St; (415) 647-2888.

Mario's Bohemian 2209 Polk; (415) 776-8226.

Maritime Hall 450 Harrison; (415) 974-0634.

Metronome Ballroom 1830 17th St; (415) 252-9000.

Moose's 1652 Stockton; (415) 989-7800.

Movida Lounge 200 Fillmore; (415) 934-8637.

Mucky Duck 1315 Ninth Ave; (415) 661-4340.

Nickie's BBQ 460 Haight; (415) 621-6508.

Noe Valley Ministry 1021 Sanchez; (415) 454-5238.

O'Farrell Street Bar 800 Larkin; (415) 567-9326.

Old First Church 1751 Sacramento; (415) 474-1608.

111 Minna St. 111 Minna; (415) 974-1719.

One Market Restaurant 1 Market; (415) 777-5577.

Oxygen Bar 795 Valencia; (415) 255-2102.

Paradise Lounge 308 11th St; (415) 861-6906.

Peña del Sur 2870 22nd St; (415) 550-1101.

Piaf's 1686 Market; (415) 864-3700.

Pier 23 Pier 23; (415) 362-5125.

Plough and Stars 116 Clement; (415) 751-1122.

Plush Room 940 Sutter; (415) 885-2800.

Polly Esther's 181 Eddy; (415) 885-1977.

Pound-SF Pier 96, 100 Cargo; (415) 826-9202.

Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.

The Ramp 855 China Basin; (415) 621-2378.

Rasselas 2801 California; (415) 567-5010.

Rawhide 280 Seventh St; (415) 820-1621.

Red Devil Lounge 1695 Polk; (415) 921-1695.

Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.

El Rio 3158 Mission; (415) 282-3325.

Ritz-Carlton 600 Stockton; (415) 296-7465.

Roccapulco 3140 Mission; 648-6611.

Rose Pistola 532 Columbus; (415) 399-0499.

Royale 1326 Grant; (415) 433-4247.

Ruby Skye 420 Mason; (415) 693-0777.

Sacrifice 800 South Van Ness; (415) 641-0990.

Saloon 1232 Grant; (415) 989-7666.

San Francisco Brewing Company 155 Columbus; (415) 434-3344.

Shanghai 1930 133 Steuart; (415) 896-5600.

Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.

Skip's Tavern 453 Cortland; (415) 282-3456.

Slim's 333 11th St; (415) 522-0333.

Sno-Drift 1830 Third St; (415) 431-4766.

Sound Factory 525 Harrison; (415) 979-8866.

Space 550 550 Barneveld; (415) 550-8286.

Starlight Room Orake Hotel, 450 Powell; (415) 395-8595.

Stars 555 Golden Gate; (415) 861-7827.

Storyville 1751 Fulton; (415) 441-1751.

The Stud 399 Ninth St; (415) 252-7883.

Studio 435 435 Broadway; (415) 291-0333.

Tango Tango 1550 California; (415) 775-0442.

Tempest 431 Natoma; (415) 495-1863.

Ten 15 Folsom 1015 Folsom; (415) 385-1015.

330 Ritch 330 Ritch; (415) 541-9574.

Tongue and Groove 2513 Van Ness; (415) 928-0404.

The Top 424 Haight; (415) 864-7386.

Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.

Trapdoor 3251 Scott; (415) 776-1928.

26 Mix 3024 Mission; (415) 826-7378.

Up & Down Club 1151 Folsom; (415) 626-2388.

Velvet Lounge 443 Broadway; (415) 788-0228.

Venue 9 252 Ninth St; (415) 626-2169.

Voodoo Lounge 2937 Mission; (415) 285-3369.

Warfield 982 Market; (415) 775-7722.



Bringing the East west: The Trilok Gurtu Band (from left, Sabine Kabongo, Ravi Chary, Trilok Gurtu, Amit Heri, and Hilaire Penda) play at the Justice League Fri/6.



ROYALE
NORTH BEACH BAR

Tues.: FAMILIA - No Cover
Jazz Breaks/Soul/
Hip-Hop/Groove/
Rotating DJs: Top One,
Pouse, Wisdom, Zatch
& Ted Shred

Wed.: Live Jazz : The Royale
Jazz Quartet

Thurs.: World Wide Lounge
- No Cover/World Beat
- Rotating DJs:
Popi Chocolate,
Corazon, Ron & Ruben

Sat.: Soul/Solso/Funk/Hip-Hop
DJ Willie & Ted Shred

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7/7 **Service of Art**
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7/9 **Van Gogh**
7/10 **Motorcycle Show**
7/11 **Motorcycle Show**
7/12 **Motorcycle Show**
7/13 **Motorcycle Show**
7/14 **Market**
7/15 **Motorcycle Show**
7/16 **Motorcycle Show**
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9/7 **Motorcycle Show**
9/8 **Motorcycle Show</**

Goddess
Entertainment
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PARADISE LOUNGE
308 - 11th Street
SF - 415.861.6906
Thursday, July 5th
SLOW RIDE
(A Tribute to the 80s)
BARBIE KILLED KEN
3RDRAIL
Lounge: Sol Americano

BOURBON STREET
2765 Clayton Rd.
Concord - 925.676.7272
Saturday, July 7th
SICK MACHINE
MOVEMENT
KAOS SOL ASCENDING
WILD TONGUES

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weeknights are always free
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old school, 80's, disco, rock, house...
\$1 drinks Thursdays 8-10pm

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presents:
Women Who Rock!
July 7th
Saturday @ 8pm

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FICTION
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KRADISY
LOUNGE

WED JULY 4
REDNECK WHITE TRASH BLUE BALL
MONEY SHOT 'KOOLIE KATPIUS' KILLINGSWORTH
PLUS WHITE TRASH FOOD * BOOZE SPECIALS & CHEAP COVER!!
ABOVE CHICLET - A 80'S & 70'S DANCE PARTY WITH SURPRISE GUEST BAND

THURS JULY 5
SLOW RIDE
LAVISH GREEN
3RDRAIL • BARBIE KILLED KEN

FRI JULY 6
GLAMTASTIC
BUD E LUV
BIG SOUL & VIV
ABOVE: LUMINAR HH: LOVE RHINO

SAT JULY 7
STORM • **MARGINAL PROPHETS**
12 INCHES & A TIRELESS TONGUE
CAPTAIN BRINGDOWN
AND LOTS OF FREE STUFF
COURTESY OF TOWER RECORDS
ABOVE: SANDY PLUS DJ HH: BODY RHYTHM

SUN JULY 8
BENEATH THE VALLEY OF ROCK
THE NUBS • THE SPITS (SEATTLE)
THE GHOSTS
PLUS ROLLER DERBY GIRLS & TRASHY TREATS
2 BUDS 'TIL 10PM ABOVE: POETRY

UPCOMING
TUES JULY 10
WED JULY 11
BANDAGE, COTTON CANDY CABARET
ACOUSTIC ANARCHY WITH BLACK KALI MA,
THE CROSSTOPS, VIOLET DISCORD,
BEANWEED, THE WILD, STEALTH DESTRUCTION,
DEBRIS, ABOVE: PINK PONY
FRI JULY 13
"SATAN A GO-GO"

308 11th St. @ Folsom - S.F. - 415-861-6906

music
calendar

electric habitat

Bump City

For better or worse it appears that soon everyone in San Francisco will be a raver. San Francisco Grammy representatives (who knew they existed?) held a meeting last Monday at Sno-Drift in an attempt to encourage local dance music producers to join the organization and to start voting for their peers, because, quite frankly, it seems that everyone has had enough of Jellybean Benitez and Cher. The following day our most profound ass-shaking hopes and dreams were brought to the political forefront at City Hall when Sup. Chris Daly proposed legislation to excuse already-permitted places of assembly and entertainment from having to apply for yet another hard-to-get dancing permit: the silly, outdated Dancehall Keepers Permit (see below for more information). If all goes as planned, every asshole in the city will be snapping his or her fingers while shouting, "You better work that pussy, bitch!" Are you ready?

I figure we've got less than a year to fully prepare for this inevitability, so I've prepared "What If Ravers Ruled San Francisco? Quandaries 1-4"

1. Language The words "vibe," "cool," "scene," and "spiritual" will become ubiquitous. Local newspaper headlines will read something like "The Vibe of the Homeless Rate Is Totally Getting Worse," "BART Employees Get Deep into the Vibe of Tardiness," or "Teamsters Were Not Cool with New Union Guidelines." We will no longer be part of a city or a neighborhood but will instead be citizens of a "scene." The Love Ravers, the absurdly naive faction that will be engaged in constant metaphysical fashion drama with the jaded Club Hos, will insist on calling the scene a "community" and will confuse wearing stupid pants and giving away cheap plastic bracelets with being "spiritual." In other words, Club Hos are not cool with the spiritual vibe in that sappy scene.

2. Relationships You will become best friends with a great many people in just one night, but the next time they see you out, they will pretend that you don't exist, particularly if they disclosed horrendous personal information or held your hand when you met. You will only mate with people who listen to the same music you do, and no matter what project you're involved with, everyone will flake unless large amounts of cash are involved or their names appear in bold print first on the flyer.

3. Social Hierarchy A Pacific Heights residency and loads of heirloom pearls will mean nothing — social standing will all depend on your DFDO (Down from Day One) status. Anyone who is anyone will claim that they were scratching and cutting while wearing Adidas tracksuits in 1934, that Bambaataa changed the direction of their lives in 1959, and that they were listening to house music since 1963, back when that shit was *real*.

4. Politics All political meetings will be held no earlier than midnight, because otherwise, everyone will think the whole political thing is totally lame. All legislation and tax information will appear in the form of club flyers, which you might receive if you or your outfit are cute enough. You must go to the map point to find out where to get your tax return, but if you don't know the promoter of the IRS after-party, expect that your return has gone off to fund someone's nitrous tank.

But the most important political question remains: who will be mayor? We conducted the official Bump City mayoral poll and uncovered some fascinating results. Finalists included Martel and Nabi (as a team), Miguel Migs (candidate with the best Ibiza tan), Wicked (minus Thomas, who lives in N.Y.), and Miss Who Who, the resident Sunday morning Endup trannie who dresses in fancy secretarial gear and carries a fierce toilet-paper handkerchief.

Unsurprisingly, Miss Who Who won in a landslide, earning 16 votes out of a total of 26. Wicked, under whose reign political assemblies would be held every full moon in a secret location, came in second with a hearty five points. "Anyone who can keep it together in this town for that long has got to be able to get the buses to run on time," says voter Bill Picture, club columnist for the *Sexaminer*. Migs took third place with three votes. "I vote Miguel, because he's got the look, period," Chris Lum of Moulton Studios says. "He has good hair," fervent Migs voter Kelvin adds. Perhaps most shocking was the defeat of Martel and Nabi, a team who would certainly enrich the lives of S.F. citizens with a lot of glossy cowboy hats and Marques Wyatt mix tapes. Jay-J of Moulton the takes M and N vote because "they already have an entire bureaucracy in place that kiss their ass and help them keep their act together. And I'm one of them, smooch, smooch." Politics as usual. ♦

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JULY 2001

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Arming the underground

Desarme — a DIY crew of musicians, DJs, and fans — is spreading the gospel of rock en español

THE SAN FRANCISCO BAY

GUARDIAN

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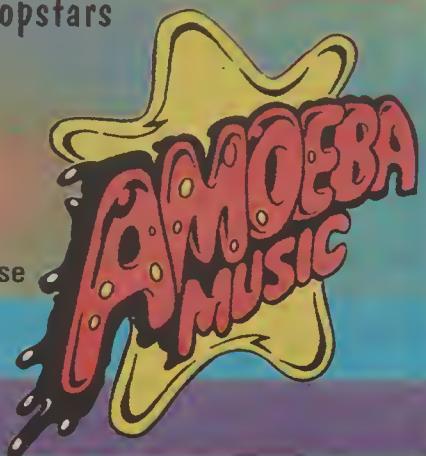
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Filling a void: Promotion and distribution outfit Desarme — shown here, from left, Max Lona, Alberto Cuellar, and Antonio Cuellar — helps keep the local rock en español scene alive.

one of the main players in northern California's underground rock en español scene.

His most recent project is Desarme, a small, do-it-yourself promotion and distribution outfit he cofounded with Jolynn Vallejo when the label they worked for, Aztlan Records, hit the skids.

"We started booking shows together," Cuellar says, "mostly for local bands and international groups that got no distribution in the United States — independent groups like Lodo [y Asfalto], Caradura, Wahala of Venezuela, and Wisecracker." He pauses to laugh over memories of Tijuana audiences' reaction to the latter: seven tall, blondish, beer-guzzling Germans who play ska in Spanish and English. "A lot of these bands brought CDs with them, and people still wanted to get their CDs after they left. So we started trading with labels, buying from labels, and then selling CDs at shows."

That was two years ago. Now Vallejo has returned to her native Ecuador as Desarme's South America representative; she continues to organize shows with the sparsest of resources, obtain recordings, and hook up bands to come to the States.

Alberto's brother Antonio Cuellar, Max Lona, and, most recently, Web designer Hector Perez in L.A. have also joined Desarme's ranks.

The process was a logical outcome of work they'd been doing all along. "Essentially, we're a conglomeration of ideas and people and resources that naturally came together to form a collective," Antonio says.

Indeed, all members of Desarme have roots that spread through various domains of the underground rock en español scene. Alberto Cuellar and Vallejo learned a good deal about the music industry at Aztlan Records. The small independent label was the first to release a domestic rock en español group in the United States. Alberto and Antonio Cuellar and Lona also have a firsthand understanding of the musicians' perspective. They played trumpet,

NOISE

trombone, and guitar, respectively, with Watsonville-based eight-piece hardcore ska band Caradura. One of northern California's top rock en español acts, Caradura, unfortunately, just played their last gig June 15 after three years together and almost 300 shows. The experience took them on numerous tours along the West Coast and into Mexico, during which they established countless contacts with bands, concert organizers, and fans who had their own zines and community radio programs. Vocalist Hector "El Chivo" Márquez, Max Lona, and drummer Noé Lona went on to form Los Dry Heavers, a punk band that Desarme now helps promote. Alberto Cuellar, meanwhile, has begun jamming with local newcomers La Plebe.

Antonio Cuellar — who has been known to drive eight hours just to obtain a handful of hard-to-find releases and who possesses a collection of hundreds of obscure albums from around the globe — has had a weekly two-hour show, called *La Plaga*, on Free Radio Santa Cruz since 1997. He now shares the mic with Max Lona, who learned about the music business from his father, a manager of neighborhood *conjuntos*, before hooking up with Caradura and the Cuellar brothers. Perez was simply a fan with Web skills to contribute to the cause.

The boys can regularly be found sorting through CDs and singles in the most obscure of shops, handing out flyers outside concerts throughout the Bay Area, and carrying out late-night wheat-pasting raids.

Together, as Desarme, they've brought bands to the Bay Area from as far away as Argentina and the Basque country and set up tours with gigs in New York, Tijuana, Mexico City, and countless cities up and down the West Coast and along the U.S.-Mexico border.

Their catalog boasts 40 releases. Some are from domestic underground bands such as the late, local heavyweights Lodo y Asfalto, San Jose's Firme, and hardcore psychobilly Calavera and indigenous hip-hoppers Aztlan Underground, both from Los Angeles. Others include groups who, although often well established in their countries of origin, receive little if any distribution in the United States: ragamuffin combat rockers Karamelo Santo (Argentina), neo-skate punks Johnny Walker (Colombia), and the working-class powerhouse Klaxon (Italy). They even carry godfather of ska Laurel Aitken's only Spanish-language album. Some compilations include *Todo para todos, nada para nosotros*, dedicated to the Zapatista struggle, and the antiracism collection *Stay Sharp Vol. III*.

Desarme sees itself as part of a greater movement applying punk rock's DIY ethos to today's increasing-

Continued on page 5

Armando el desmadre

Underground rock en español's Desarme wakes the neighbors, spreads the word.
 By Camille T. Taiara

Tiny depictions of a skull and crossbones, a bottle of booze, and a Mohawked punk mark the doorbell to Alberto Cuellar's Mission District apartment. Another Scotch-taped tag, reading "Familia Ramírez," points to the doorbell of the neighbors downstairs — a clear marker for temporarily impaired after-hours visitors, who've been known to wake the harassed neighbors on more than one occasion. Visitors who do make their

way up are greeted by an altar dedicated to Bruce Lee. Posters of La Polla Records, Los Fabulosos Cadillacs, Los Skarnales, and all-grrrl Japanese hardcore band Yellow Machine Gun adorn the walls alongside photos bearing witness to endless late-night *pachangas*, and "Monkey Boy" — an ape head carved out of a coconut husk — hangs from the kitchen light.

Cuellar's pad is the latest in a series of postconcert party spots for rock en

español musicians, technicians, independent promoters, and loyal fans — who've kept the scene alive since Eddie and Juan Manuel Caipo began holding shows at the Berkeley Square every Sunday six years ago. Cuellar's place is a natural choice, and not just because of the neighbors' infinite patience or their impressive ability to sleep through chaos. Cuellar — a warmhearted and industrious 25-year-old father sporting a smooth, cholo-rude boy style — is

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Superdope!

It has taken me nearly 10 years, ever since he produced Mary J. Blige's first joints, to say this, but I can now admit that Sean "Puffy" Combs is a seriously dope artist. I saw him on Rap City the other day with his supergroup **Three the Hard Way**, and the video for "Let's Get It (Make This Money)" (Bad Boy, www.badboyonline.com) was so fly, as it showed G. Dep, Black Rob, and Puffy posing fresh and bold against a series of black interiors while a hypnotic beat reminiscent of wind being sucked out of an esophagus unraveled all over their party rhymes. Puffy and his Bad Boy crew are far from a purist's vision of hip-hop, but their unmistakable style can only be described as b-boy.

I was only too happy to experience "Let's Get It" as an accompaniment to its badass video, because listening to it unadorned by images would have raised too many questions in regard to originality. I did buy the latest **Third Sight** single, "Zodiac Killer" backed with "Smegma in D Minor" and "Will I Get Shot by a Dope Fiend" (Disgruntled Records). I was fairly impressed with the *Murderdeathkill* EP, but I never imagined D-Styles would devise a beat as malicious as "Smegma in D Minor," an aural hip-hop noir reminiscent of Black Moon's *Enta da Stage*. Then again, my surprise could be from hearing a song so dope I stopped intellectualizing on what the song meant for hip-hop or what new styles **Third Sight** were inventing and simply enjoyed their music.

Lyrically, Jihad, in accordance with his name, is on some revolutionary shit; his freestyles, only once interrupted by D-Styles stabbing out "oh, fuck!" drive the track with murderous personality. It ends with a scratch exhibition by the former Skratch Piki that's similar to his electro routines on the *Phantazmogorea* EP (Galactic Butt Hair, www.thudrumble.com), his first solo endeavor and a precursor to the upcoming album of the same name.

But just as I can't imagine spinning *Three the Hard Way* on my turntable at home, it seems unimaginable that any club DJ would risk alienating a crowd with "Smegma in D Minor," if only because of its name (which refers to the mental lubrications secreted in response to D-Styles's sonic mechanizations). Then again, outside of an abstract hip-hop club like Down There at 26 Mix or Circuit Breaker at Fuse, you're unlikely to hear something so dark in a live, social setting. Peace to all the real DJs out there unafraid to play off-kilter shit.

Here's a more palatable suggestion: Edan's "Drop Some Smooth Lyrics" backed with "Ultra '88 (Respect Due)" (Humble Mag Records). "Ultra '88" finds Edan doing an admirable impression of Kool Keith. Fun! Closer to home, there's the fun-loving **Mission** and "Home" backed with "The Come On" (Om Records/PUTS Records, www.missionhip-hop.com). Check for the A-side, produced by People under the Stairs' *Thes One*, for a creamy instrumental to rap your wack-ass rhymes over.

On the incognito tip, look out for Canadian **DJ Serious**'s "Popped" backed with "You Know Me" and "The Enlightenment" (Audio Research, [www.audioresearch.net](http://audioresearch.net)). I haven't seen it in local stores, but the breakadelic beats, chock-full of fat loops, make it a solid find. You'll have little trouble finding the latest Stones Throw opus, a split single featuring **Cut Chemist**'s megamix "Bunk's Pick" backed with **Madlib**'s "6 Variations of 'In the Rain'" and a '70s softcore version (Stones Throw, www.stonesthrow.com) of the Dramatics' original hit by Billy Wooten. There are lots more, but I'm running out of space. Man ... it's good to hear cats stepping it up again. ♦

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Desarme

From page 3

ly globalized reality. "That whole underground network is vital," Antonio emphasizes. "This is just one element of it." And although the group focuses primarily on punk and ska bands that sing in Spanish, the decisive factor in whom it will work with consists of a shared vision decidedly outside of the mainstream.

"A lot of these groups carry a politic with them that's inherent in their music, their lyrics, their work ethic," Alberto Cuéllar says.

Fermín Muguruza is a prime example. Best known as a driving force behind his former band, the vanguard Basque liberationist punk group Negu Gorriak, Muguruza went on to create Esan Ozenki Records, a politically charged independent label known for releasing subterranean bands like Aztlan Underground and the multilingual, all-girl Swiss group Wemean and for collaborating with everyone from Tijuana No to Manu Chao. Muguruza and his most recent band, Dub Manifest, sing in the Basque language, Euskral, and incorporate a fusion of reggae, rock, and other influences.

Desarme brought them to San Francisco for one of their only two U.S. shows. The band gave up a gig at L.A.'s infamous House of Blues to play on Desarme's bill at the Justice League, and Desarme now distributes Muguruza's *Brigadistak Sound System*, an album featuring collaborations with Banda Bassotti (Italy), Desorden Público (Venezuela), Hechos Contra el Decoro (Spain), and half a dozen other well-known names from the Latin American and European underground.

Given the steady turnout at its concerts, it's obvious that Desarme fills a void in the Bay Area music scene. The show it put on with Tijuana No (Mexico), Don Cikuta (Spain), Wisecracker, Lodo y Asfalto, Caradura, and Blasphemia (San Jose) four months ago grossed the highest profits of any Sunday gig in the history of the Cocodrie.

"The amount of alcohol that was consumed tipped the scales in our favor," Alberto Cuéllar says with a laugh.

But the attraction reaches beyond the beer. Fans from the Bay Area and throughout northern California — *metaleros*, punks, ska fans, and those who prefer pop — can all be found at Desarme's shows. Many regularly drive two, three, even four hours, from Sacramento, Fairfield, or Salinas, to see bands that play in their own language and reflect a shared experience — regardless of work or school responsibilities the next morning.

It's a market that the big players have never managed to tap.

"I remember working at the label when everything Latin was becoming really 'cool,'" Alberto Cuéllar recalls. "[All the big labels] wanted to pick up a band. But they would put out these horrible groups that hardly played in their own hometowns. People didn't really like them. They would invest in this group that was destined to fail. Or they would try to create groups, pop rock acts," he says, explaining that the sound and message was often so "watered down and poppified" that it lost its appeal.

La Plaga top-10 list

1. 'Bere Bar' Fermín Muguruza Dub Manifest (Basque country)
2. 'La Chinita' Manu Chao (France)
3. 'Super 7' Los Imposibles (Mexico)
4. 'No soy pocho' Los Dry Heavers (Watsonville)
5. 'Ocupación' Don Cikuta (Spain)
6. 'I Do' Boom Boom Kid (Argentina)
7. 'Seudoanarquista' Cucsfiae (Argentina)
8. 'Gora Beherak' Betagarri (Basque country)
9. 'Ya pasó' Wisecracker (Germany)
10. 'Triste' The Dirthies (Argentina)

Antonio Cuéllar and Max Lona's program, La Plaga, can be heard Tuesdays, 9-11 p.m., Free Radio Santa Cruz, 96.3 FM, or by logging onto www.microradio.net and clicking on Freak Radio Santa Cruz.

Cuéllar can be reached at Antonio@caradura.com.

"They wanted a Jennifer Lopez and the Cumbia Kings," he says. "Everybody needed to have their poster Latin artists. That was bad for music. None of them really sold. It just discredits what potentially could've been important and crucial."

By cutting out the middle men and the commercial bottom line, Desarme has managed to help keep the local rock en español scene alive on a shoestring budget while its members hold down regular jobs. Tours they organize often involve gigs at community centers or galleries or even someone's living room or garage. The proceeds may be just enough for gas to get the band to the next show.

The lack of resources for bands coming from Mexico or Venezuela and the travel costs involved make the task that much more daunting. Argentine punks the Fun People burned through three dilapidated vans on their haphazard, cross-country tour. And members of the now-defunct Latino-German Niños con Bombas lived out of Caradura's practice space for a few months before finally parting ways.

To find out about upcoming concerts and to check out Desarme's CDs and merchandise, go to www.desarme.net. Desarme can also be reached by e-mailing Alberto Cuéllar at alberto@caradura.com.

But it's a way of life that most bands Desarme works with are accustomed to and don't seem to mind.

The real obstacle, the members of Desarme seem to agree, is the persistent lack of understanding among even the Bay Area's smaller, alternative venues. Apart from a rare booker here and there, local clubs, it seems, still don't get it.

"They think that rock en español is gonna be some salsa-type shit with guitars," Max Lona says. So bookers don't know what to do with them.

"It always has to have its own 'special category,'" Antonio Cuéllar explains, "instead of being included on nights when they would have, like, a punk night. When you say you want to throw rock en español up in there, even if you explain it's a punk band, they think they have to put us somewhere else."

It makes it nearly impossible to get a space on a Friday or Saturday night, or to open it up to a broader, more ethnically diverse audience, as Desarme has been hoping to do. And it results in a debilitating lack of consistency in venues, which has tormented the local scene for years.

"Consistency would help a lot," Alberto Cuéllar says. "At a nice place, where musicians could have good sound and not have to play the worst day of the week — a parallel outlet to what the outlets are for Anglo music."

Still, Desarme forges on. It recently added a dozen releases from Brazil to its catalog and is working on getting the CDs it carries into local record stores. It's also organizing a tour for Mojiganga — a hybrid punk-meets-third-wave-ska group from Colombia — and Wisecracker for October. Thanks in large part to Desarme's efforts, Bill Gould of Faith No More will be releasing Don Cikuta's third album on this side of the ocean, and Desarme is already planning the band's inevitable third stint in the United States and Mexico.

Eventually, Desarme hopes to start its own label as well. And Antonio Cuéllar has been busy collecting DAT tapes for a compilation to benefit Radio Free Santa Cruz. The group's local members continue to seek out a venue willing to give them a regular date — at least once a month, to start.

In the end, though, as far as Desarme sees it, it's all about spreading the good gospel and having fun. Soon, its members hope, like-minded folks in the English-speaking scene will catch on. ♦

To find out about upcoming concerts and to check out Desarme's CDs and merchandise, go to www.desarme.net. Desarme can also be reached by e-mailing Alberto Cuéllar at alberto@caradura.com.

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NOISE REVOLUTION OF HOPE

An interview with Manu Chao. By Josh Kun



Manu Chao: "My best teacher of hope has been the third world. Where you see the people with the most hope in the world are the people who are in the worst situations. In the first world sometimes we lose this kind of hope. We hope for things that are more general, less precise."

The last time I sat down to talk with Manu Chao, the French son of Spanish refugees, he confessed to feeling "lost in the 20th century." He had just finished his first solo album, *Clandestino*, an extraordinary song cycle of minimalist lullabies inspired by a world transformed through immigration and exile, which within months would sell more than two million copies internationally and establish Chao as globalization's most eloquent voice of protest.

From 1987 to 1994 Chao led the band Mano Negra, a motley crew of polyglot politicos who, over the course of six unruly albums — including their landmark Latin American swan song *Casa Babylon* — barreled through rock, salsa, rai, reggae, and cowpunk with the abandon of barroom anarchists. When the band disintegrated, Chao hit the road and recorded *Clandestino* while traveling across Europe and Latin America with his eight-track. It bubbled with a continuous collage of songs in Spanish, French, Portuguese, and English that drew a map of linked underbelly experience between Gibraltar and Tijuana, between the ghettos of Paris and the jungles of Chiapas. His travels landed him in collaborations with like-minded musicians in Tijuana (Tijuana No,

Mexican Jumping Frijoles), Argentina (Todos Tus Muertos), France (Anouk, Color Humano), and Spain (Tonino Carotone, Negu Gorriak, Amparanoia, Joaquin Sabina).

His new album, *Próxima estación: esperanza*, recycles some of *Clandestino*'s melodies and rhythms but creates something altogether different: a celebration of the joys and pleasures needed to survive the politics of pain and violence. Where *Clandestino*'s patron saint was Subcomandante Marcos, *Próxima* bows to Bob Marley. With its glistening horns and nearly ceaseless smiling bounce, *Próxima* harks back to Chao's Mano Negra days; it's a tempered postcolonial patchanka party that blows up European conservatism from the inside-out. Since finishing *Próxima*, Chao has become a temporary settler in Barcelona: he has an address, a bed, and a studio that doesn't fit in his backpack.

Bay Guardian: During *Clandestino*, you were very much a migrant. Now you are living in one place. Does this record reflect more of a settler's mind-set?

Manu Chao: For the last three years the biggest change in my life has been that I now have an apartment. For seven years I had been living without an apartment and just traveling. Now

my apartment is in Barcelona, and I have my neighborhood there. What it allows me to do is to be more organized. When you're traveling all over the world, it's more difficult to bring your studio. But I'm still always traveling a lot. This album was recorded and finished a year and a half ago. It was recorded the same way as *Clandestino*, with my eight-track and me just traveling around. Some are songs that were not on *Clandestino* because there wasn't any space, like "Mi vida." I never stop to make an album and record it. I'm always recording. Both albums were recorded in the same way with the same kind of production. It's me and my friend Renaud Letang. It's a record made by two people.

BG: But this record sounds bigger than *Clandestino*. There are horns. There's more of the old Mano Negra patchanka sound.

MC: Yeah. It's more up-tempo. *Clandestino* was really a kind of blues album. This one is more patchanguero. And it's because of the horns.

BG: You also sound happier here. Some of the songs are just lighter emotionally, like "Papito."

MC: Yeah. It's because we want to change. *Próxima estación* is the little sister of *Clandestino*, but she's come out much happier.

BG: And more hopeful, which was what was absent on *Clandestino*. The last time we heard from you, you were "lost in the 20th century," you were "waiting for the last wave" to wash you away. Where does this new hope come from?

MC: My best teacher of hope has been the third world. In South America you learn a lot about hope. Where you see the people with the most hope in the world are the people who are in the worst situations. In the first world sometimes we lose this kind of hope. We hope for things that are more general, less precise. In South America or in Africa, every morning when they wake up, they need hope. In the third world, when you are faced with a bad situation, there is not time for depression. If you're depressed, you die. You need hope every morning when you wake up to feed your children, to make a living. It's an everyday hope. It's the hope you need to survive. So they have a sense of hope that is more evident than ours in the first world.

BG: Even though you are European by birth, I have always thought of you as a sort of ex-European, as a voice of the part of Europe that Europe has never wanted to claim.

MC: Europe is a strange place. I'm European. I was born in France and

raised in France and Spain. I cannot hide that, and I do not want to hide that. Europe is an old lady. One day I was talking with a guy from Chiapas, we met in Paris, and we were talking about Mexico, and he said, "Man, come to Mexico, things are moving, new things." So I asked him, "How do you see Europe?" and the guy said, "Sorry, but it's like a rusty boat. South America is like a little speed boat, but Europe is like an old rusty boat." Almost like a kind of *Titanic*! That's the difference: Europe is old; the people are old.

BG: If Europe's the *Titanic*, then you're the music playing as it sinks.

MC: There are two Europes. There is the economic Europe and the other Europe that economic Europe tries to kill. The actual Europe is so different from the Europe they try to create. A good example is in France, where for years there were racist and nationalist parties coming out and earning like 40 percent of the vote and wanting to close Europe, with big walls, so Africa cannot come anymore, so the Turks cannot come into Germany, to close everything. When France won the World Cup, they were all Africans. France was so proud to win the World Cup, but all the people on the team were exactly the kind of people that Europe doesn't want anymore. After the World Cup the racist parties in France fell down. People were so proud to win the World Cup but it was all black people. So maybe they're not so proud. But they help the country. They bring us money. Everybody in the world knows France is the champion. But all black people! From North Africa, places that are not French.

BG: Can you talk a little about your songwriting process? It seems to me that more and more you're really writing songs that are fragments of a larger whole, like short chapters in an ongoing novel.

MC: My process is to not have process. Every song is a new adventure. My process is to be recording at all times and to have no concept of what I am doing. That's what saves me. If you go to record an album and you have two months in the studio, you need to have a concept; you need to know what you're gonna do. If you're just traveling with an eight-track, you just record when you want to record, when there is an idea. What I love about my job is that I get to work with coincidence. I'm not the boss. The boss is the moment. My job is to catch that moment, that instant. It's a difficult job. I'm still learning how to do it. I'm looking for professors for that because they never taught us that in school. If you have a nice idea at five in the morning,

Continued on page 9

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NOISE

Manu Chao

From page 6

tomorrow is gonna be too late. Maybe you'll just change a comma or something, but it's finished, it's out. My eight-track allows me to work when it's hot. The idea is there, I record it, it's in the moment. I write the lyrics in the moment, I record them, it's really fresh. I love to work like that. I really learned to work like this on *Casa Babylon*. The real border between what I'm doing now and what I was doing with Mano Negra came before *Casa Babylon*. That was the same kind of recording. There was no band. Mano Negra had split up. We were just in a studio somewhere and said, "Let's see what happens."

BG: On *Próxima estación*, like on *Clandestino*, you repeat themes and melodies, recycle rhythm tracks and even lyrics. "Calavera no llora," one of my favorite lines from your song "Bienvenido a Tijuana," even shows up here.

MC: I call those my little dwarfs, my little sounds, my little universe. A lot of it has to do, again, with coincidence. There is a song on the album sung by Valeria ("Homens"). She's from Rio de Janeiro. She's a capoerista there, and she has a little hip-hop band. I used to live with this family there. It was my little town, my little place. She was rehearsing with her band, and I was working with my eight-track, and they were not happy with their rhythm, so I had the "Bongo Bong" rhythm with me, and I said, "Try it with that." And they were happy, so we recorded it, in that moment.

BG: You mentioned Chiapas earlier, and clearly a lot has happened in Chiapas since *Clandestino* was released. Is any of *Próxima's* hope also hope for what changes might be happening with Chiapas with the Fox presidency?

MC: These guys in Chiapas always give me hope. They are a little light on this planet that I believe in, and there are not too many things left to believe in. The message from Chiapas, I always understood it, has always been so pure. And after so many years it is still pure. That's incredible. I really believe that what happened in Chiapas was the precursor of what happened in Seattle, of this kind of protest all over the world, this protest against globalization. And what amazes me is how fresh they still are. They haven't changed. I really believe in them. I try to help them, but I don't think I help them enough. In December of last year, we played there, in La Realidad, in San Cristobal, we met Marcos; we met with la Subcomandancia. I let them know how much I believe in them. Because it's so not so often you really believe in something and you really

get in the kitchen. Usually you are deceived. That happened to me back when I was a big fan of rock and roll bands. I was ready to give my life to them, but when I became more well known and had the opportunity to meet them, 80 percent of the time I was deceived. When I'm really happy is when I'm in places like Chiapas, when I'm not deceived. It confirmed that they are following the good path.

BG: Marcos has always said that much of the EZLN's goal is to restore truth to Mexico, to expose the lies of Mexico. On *Clandestino* you sang, "Everything in this world is a lie," and you've been organizing a series of concerts you call "Festival of Lies." Isn't their commitment to truth, their protest against the lies of globalization, also what attracts you to them?

MC: I really appreciate their way of talking and that whole discourse. They say, "We are a movement, and all we want is to disappear. Our aim is to disappear, when nobody needs us anymore." They don't fight for power; they don't fight for fame. They fight for the dignity of so many communities. They fight for the day they can disappear, when nobody needs to hear what they have to say.

BG: The name of the touring band you've put together since recording *Próxima estación*, *Radio Bemba*, means "word of mouth" or "rumor." Is there more truth in what gets passed along mouth to mouth? Is there more truth in this unofficial, oral communication?

MC: No. Don't trust us, because we're lost. I'm still lost. I'm still looking for any solutions. I'm still lost in the century. Don't believe the hype. [Laughs] I talk about this with my friends all the time. In South America it's amazing how many people come to us looking for answers. It's our tradition to do press conferences before every show, but press conferences not just for press, for anyone who wants to come and talk. But everywhere the questions were 10 percent musical and 90 percent political or social. It's like, I'm a musician. That's the job I've chosen in my life. I want to be a musician. This kind of political thing, political responsibility, I didn't choose it. It's there, and I'm gonna take it. But it's very difficult because the border between giving your ideas and demagogic is really thin. That's why maybe on *Próxima* there are less politics.

Because I don't want to make a living on that. If people ask for my ideas, I give them. But we live in a world where rebellion is such a weapon of marketing that now I want to be care-



ful. It would be really easy for me to make an album that was full of political things. But that would stink.

BG: But for music to be political you don't have to shout "Viva Zapata." Pleasure can be political too.

MC: That's what I'm proud of about *Clandestino*. It's not a political album. There was just one political thing on it: Marcos and the EZLN. It was just a political affirmation, nothing more. What I always say is that the only revolution I can handle is my own revolution. My revolution is to try to radiate positive vibrations everywhere I go and give hope to people and give good energy to people and to have my kitchen clean. That's the only revolution I believe in. When they ask me about solutions, I say the only solution that I have is to have my own kitchen clean. If everyone would do the same, there would be a huge revolution, and it would be a wonderful revolution, because it wouldn't be recuperable. My job is to clean my kitchen. Your job is to clean your kitchen. I believe in that.

BG: Earlier this year I saw you play in Tijuana and then the next day in Los Angeles. When you played L.A., to a crowd that was as much industry as it was fans, your energy was very different from the T.J. show, where the crowd embraced you with a fever and intensity that I had never seen before.

MC: I still have that vision of the guy standing on a piece of cardboard on top of the audience. It was incredible. They were totally different shows. Most of all because the place in Tijuana was messy. It was a war. Because of the sound. You could not work on the sound so you had to work on the energy. The L.A. place was so different. All we were thinking about was the sound and getting the sound right. We used to try to have good sound in Tijuana, but now it's like, forget it. It's impossible. So let's just have a good show and explode.

BG: In Tijuana you were food. In L.A. you were entertainment.

MC: I respect both. I'm a musician. I'm an entertainer. That's my job. ♦

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NOISE KIN EAR

By David Fear

Art among ads

In the beginning there was virtually nothing. Few actual videos played in MTV's initial rotation save novelty items like the oft-mentioned Buggles clip ("Video Killed the Radio Star" ... oh, savor the irony). Before long, people would catch on to the medium and its marketing message. Some, however, had already seen the future without even knowing it. So it wasn't surprising to find a few of the post-punk-cum-performance art bands already armed with ready-to-air pieces. Hungry for product, the infant network regularly aired bizarre short films that projected the skinny-tie ideology into imagery. Bands like Devo and the Talking Heads became MTV's artists in residence, churning out avant-garde extensions of their sound and dominating through sheer volume. In the channel's early days, the art students briefly reigned over the ad execs.

Fast forward 20 years, and it's all about the Benjamins. MTV now devotes only a third of its programming to actually airing videos, record companies hold the strings tightly, and everyone wants to profit. The marketing potential of an artist's persona writ large against selling a lifestyle has reached its logical conclusion, and now it's impossible to separate the artist from the clothes, hos, or barely pixelated brand names being shucked ("Oh, look, they're wearing F*bu!").

Of course, amid the gyrating asses and pimple-free faces, something odd occasionally slips through the cracks. Artists like Beck and Madonna have turned their video-persona marketing into an art. The relatively faceless music formerly known as electronica used its momentary turn in the lime-light to get some radical pieces aired, albeit only during the graveyard shift (the Prodigy's "Smack My Bitch Up" and U.N.K.L.E.'s "Rabbit in Your Headlights" promos, both exemplary videos, ran only twice and only after midnight). And now, two major bands seem hell-bent on pushing the format even further into the void.

The marketing strategies of both Tool and Radiohead have revolved around avoiding the machinations of

commerce as much as possible. Significantly, they both view video as an extension of the music instead of as a sales pitch, attempting to craft short films that favor complementary atmospherics over identities. Each has a long history of pushing the envelope: Tool's videos have consisted of cryptic, partially animated clips that reflect the dark underpinnings of their songs, while Radiohead ambitiously attempted to create short films for every song on *OK Computer* and then refused to do any for its follow-up *Kid A*.

The bands' latest clips push the envelope even further. Tool's seven-minute video for their new single "Schism" juxtaposes scenes of two ambiguously sexed figures roaming around blue-gray padded rooms, exposed nerve tendrils mutating into faceless claymated figures, and minimalist close-ups of surveying equipment. Biological anxiety and genetic chaos echo against such lyrics as "I know the pieces fit / Because I've watched them fall away"; broken relationships have never seemed so sinisterly cancerous. Radiohead's mesmerizing clip for *Amnesiac*'s "Pyramid Song" is a computer-animated opus involving a geometric figure diving through cubist underwater landscapes. The cool, muted tones of the video's look seem to stem directly from the stark sounds of Thom Yorke's voice playing against the off-kilter phrasing of the piano and drum lines, all texture and weaving. Neither video features any of the band members at all.

Considering that both bands have a rabid following and have seen "difficult" albums debut at number one on the *Billboard* charts, MTV can't afford to ignore them. Choosing imagery over image-mongering is an image in itself, granted, but the continual refusal of Tool and Radiohead to play the game unless on their own terms suggests the age of video artists in residency may not be over just yet. *TRL* über alles et al will still insure that a parade of fluff turn profits, but the thought of a few artists planning museum installation pieces in lieu of the cash 'n' flash circuit gives one hope. ♦



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Julietta of the spirits

Julietta Venegas on music, storytelling, and social change.

By Camille T. Taiara

GUARDIAN ILLUSTRATION BY JONATHAN KOCH



In an era of musical maquiladoras spewing out grotesque quantities of production-line pop, Julietta Venegas serves as an inspiring counterweight to the glitz and glam and flashy, hollow fanfare many North Americans associate with her hometown of Tijuana.

The 30-year-old singer-songwriter began playing the piano when she was six. She studied classical music while simultaneously playing in a series of underground bands, starting in the mid '80s with Chantaje — precursor to the combative punk-ska group Tijuana No — before opting to go solo. She composes her own music, pens her own lyrics, and plays the piano, accordion, guitar, keyboards, drum machine, and synthesizer.

Her two solo albums, produced by Gustavo Santaolalla of *Amores Perros* fame, are melodic houses of spirits in which she explores the recesses of the human psyche, amid moody, sometimes carnivalesque soundscapes. Her voice is clear, multitoneal, distinctive. Her compositions demonstrate the experimentalism of Tom Waits and Los Lobos and the intimacy of Suzanne Vega, but with a distinctly Mexican temperament.

Julietta maintains a childlike fascination for melody. She exudes the enviable freedom of spirit of someone who's truly doing what she loves.

I spent an hour with Venegas last time she was in town, during sound check prior to her show at the Justice League March 30. The portrait that emerged from the interview was that of a true music aficionado in touch with her own creative process and with the balls to take chances and see where they lead. Here's what she had to say.

Bay Guardian: People have described your music in very different ways. How would you describe it?

Julietta Venegas: It's hard for me to pin myself down to a certain style. I'm very intuitive when I'm working. I let the songs take me where they have to take me ... I have a theory that people describe themselves through music — describe their stories, also. And my story is, I'm from Tijuana. My mom is someone who listened to Tom Jones just as much as she listened to Juan Gabriel, José José, Pedro Infante. And I think being Mexican, having a certain temperament, has made my music take a certain direction.

BG: What are some of your musical influences? I'd like you to take the question in the broadest terms. It could be other musicians, but it could also be from growing up in Tijuana where you're exposed to different cultures that blend and form hybrids you wouldn't see elsewhere. Or it could be that you were sitting at a bus stop,

hearing different sounds, and you get an idea for a song ...

JV: I grew up a music lover. All my family are music fans. I didn't really listen to that many Mexican or Latin rock musicians when I was growing up. It was mostly American or European. I started playing music with classical piano. When I started writing songs, I was playing with a rock band. I didn't really like reggae and ska, but I wound up playing in a reggae and ska band. It was my introduction into improvisation, composing, another side of music that I had never explored. It was a process of playing in bands and realizing that what I was playing wasn't really what I was doing at home, because when I got home, I started writing songs also. Now I listen to music from a different point of view. Lou Reed was one of the people that I first listened to as a

composer, who had a very different style. Now I like Los Lobos, Tom Waits, Stevie Wonder.

BG: Do you have a favorite instrument?

JV: I think it's still the piano. It's what made me get into other instruments, and it's the base for everything I've done. It's the one I've actually studied, because the other ones have been self-taught. When you're playing an acoustic piano, it just sends you somewhere. It's a timeless instrument. As soon as I start playing one, I get a bunch of ideas.

BG: I've read that you describe yourself primarily as a composer. What's it like to also sing, and how's that leading you to discover another side of your musical self?

JV: With this album, I've gotten the chance to sing with other people. I think I've discovered myself as a

singer. I'm starting to believe. When [Spanish composer] Joan Valent first invited me to sing, he invited me to sing a bolero that Chavela Vargas used to sing. And I had never sung one before. I thought, "You're crazy. You're taking me to Spain and putting me in front of an orchestra?" It was for a Mexican film, *Demasiado Amor*. I didn't know if I was going to be able to do it. But it was a good experience for me ... I'm starting to enjoy it. And I'm starting to compose in a different way, too. I was being very melodic with songwriting, but now I'm starting to simplify a lot of the melodies to give more importance to the vocals.

BG: You've performed in various countries — Mexico, the United States, Spain, Italy, Venezuela, Colombia. How have the different audiences reacted to you?

JV: Latino audiences are not passive. Either they love you or they hate you, but they're very giving. You can't be passive to that energy. In Mexico, when we did the Revolución tour, I especially got that feeling. If I wasn't reacting to them, they would eat me up. I was opening up for Jaguares with three other bands, and the audience didn't really know me. I was playing right before the Jaguares, so by that time, they were like, "If you don't give us something good, we're going to throw you out." So I had to come out, like, with my whip! "Down!" [Laughs]. That tour really taught me a lot. Now I carry many gadgets with me [More laughter]. Water guns ... I'm just kidding. But I like it when audiences are not politically correct. I prefer rowdy audiences to audiences that are passive. I've never gotten thrown offstage; that's a good thing [Laughs again]. In Mexico, believe me, that's a good thing!

BG: In addition to your abilities as a musician, an aspect of you as an artist that I find most intriguing is the intimate character portraits in your songs. I'm wondering where you get the inspiration for those. It's like you become somebody obsessed. You transform yourself into another person.

JV: I'm a voracious reader. That's what I love about novels: the portraits of human behavior. I like [everyone] from Dostoyevsky to Charles Dickens to Carlos Fuentes, Juan Rulfo. Human relations in general obsess me: how we get along in life with our friends, with our families, with our lovers. Nobody is simple. And the way we react to things has so many ramifications. I like getting into somebody else's shoes and saying, "This time I'm a guy, and this is what I think." Not to simplify or stereotype. I want to paint a certain point of view.

BG: Have any of the characters you portray in your songs come directly from a book or person, or are they composites, or does it depend on which song?

JV: They're usually composites. Only, in my first album there's a song called "Andamos huyendo," which portrays the feeling of being followed by somebody. It's right out of a book entitled *Andamos huyendo, Lola*, by Elena Garro. Every time I read her, I get really neurotic. Somebody finally told me, after I'd read five of her books, "You really get awful when you're reading her. You really should stop." And I realized that, yes, she really gave me a weird feeling I don't like. But I like that somebody can make you feel those things. But I'm not going to read anything else by her [Laughs].

BG: What do you think of the term "rock en español" being used in the United States?

Continued on page 14

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NOISE

Julieta Venegas

From page 13

JV: That's just something to call it. It's normal to label things. Here in the States it's been getting a lot of attention in the media. But at the shows, it's still Latino people going to them. In my shows I don't see any change. I think I'll have to start playing with Anglo bands to see a change in the public. I think that "rock en español" can also be a way to categorize things and say, these are the kinds of people who go, these are the kinds of places they play at. I think music should be more free.

BG: Last March, during the *Zapatista caravan to Mexico City*, you made a comment about TV Azteca and Televisa's *Concierto por la Paz*. That leads me to ask this question: what role do you see music or art playing in social change?

JV: I think in Mexico we have to be very skeptical about the two largest television companies getting together to produce a show like that. If you want peace, there has to be political change. It has to be the government getting together with the EZLN. I'm pro-EZLN. That concert wasn't clear about who it was for. Where was the money going? Peace? What kind of peace do you want? I mean, everybody wants peace. The EZLN wants peace. The government wants peace. We want peace. But you have to sit down and talk about how you're going to get there. People were saying it was historic. I don't think it was. I think the concert was just something that was trying to lead people's attention somewhere else. There were other shows being done alternatively — some of which I participated in. We were trying to help out by sending food, sending money to communities in Chiapas.

As much as I don't want to be someone who tells people what to do, I realize that ... I'm on the stage. I have my opinion, and people will listen to it. I'm not somebody who writes about social things or political things. But it's something you can't run away from. In Mexico certain artists don't want to talk about politics. Which is really stupid. I think musicians can get people's attention. But I also think we shouldn't be the ones people rely on to make a decision. It should be an educational process. People should be more informed in general through other channels, not only by someone talking about an issue in an interview. Social change should come through education.

BG: You've had experience as an underground musician. Now you're on a major label. How has that been a change for you?

JV: I've been very lucky. I've been able to do the records I want to do.

It's not like, "When are you going to start selling more records?" I have been very lucky to have a label that says, "We are developing an artist." That's something that isn't done much in Mexico. The promotions side of it gets a bit hard. But I don't think I'll go back to my underground days because underground sometimes translates into no money, bad shows, no production ...

BG: Less professionalism, the sound system's crap, or somebody doesn't show up ...

JV: Exactly.

BG: Rock en español, as with the music scene in general, still tends to be a very male-dominated genre. Lots of women still tend to play a secondary role. It matters more how you look. How has it been for you as a female musician?

JV: I've never been in a situation where I feel put aside because of being a woman. All the people I've dealt with — musicians, company people, media people — have always been very much about the music. But my dad was very mad that I was going to do music. He said I should get married, I should do something else. A lot of families in Latin America still direct their daughters [away from a career in music]. You're not to be in bars ... Industry-wise, there's still a certain reluctance among companies to sign a woman, because they still don't know what to do with us. But those things are starting to change. Now we're seeing more women musicians coming out of Latin America: Elly Guerra, Cecilia Toussaint in Mexico, in Chile there's Nicole, Javiera Parra, Ex with Colombina Parra. In Argentina there's Erica García; in Spain, La Mala Rodriguez.

BG: How about reactions from the audiences?

JV: At one show in particular during the Revolución tour, in Dallas, they were very rowdy. They were yelling, "Que se encuere! Que se encuere!" ["Take your clothes off!"] The whole show was like that. I think we do have to put our pants on and get people's respect. But they're not doing it seriously. I think people aren't used to seeing women onstage. They're going to react like that. So you just have to be like, "Oh yeah? Well, fuck you," and point them out. Yes, I look nice, but ... I can play, you know! The music is important. And it will eventually go away. Now they're saying things like, "Te amo." ["I love you."] I'll look back at them and say, "Hey, what's your girlfriend think of that?" ♦

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NOISE

A Maldita in Tijuana

A Mexico City rockero heads north to discover the new sound of Tijuana.

By Pacho

I'm in the heart of downtown Tijuana walking down Avenida Revolución, a street lined with stores for gringos, U.S.-style bars, tourist restaurants, and craft stands. Street photographers will snap your picture in front of fake cacti and volcanoes. You can also put on a sombrero and sit on top of a donkey that's been painted to look like a zebra. Never mind that there are no zebras in Mexico; the idea is to satisfy the exotic fantasies of the city's constant influx of northern visitors.

What is exotic about Tijuana, a city that neighbors San Diego and is only three hours from Los Angeles? Many *tijuaneños* either work or study on the other side of the border, creating an everyday life and culture that transcend the geopolitics that supposedly define them. Here the first world and the third world join. Maybe that's what the local anarchist ska band Tijuana No meant when they declared their city "the last corner of Latin America." In Tijuana geography and national stereotypes switch places every day, and the other side is everywhere. In the gambling dens of the red-light district you can hear rancheras, norteñas, tamboras sinaloenses, and narcocorridos, while in the tourist bars of Revolución you can hear Anglo rock, pop, and cheap dance music.

This is the mix that has produced Tijuana's newest sound. Nortec, a collective of DJs and engineers (Fussible, Bostich, Plankton Man, Terrestre, Panoptica, Clorofila, Hipoboreal, Monhitor) who make music at the electro-acoustic crossroads where norteño meets techno, has just released its first album as a collective, *The Tijuana Sessions Vol. 1* (Palm). Nortec emerged from the local Tijuana electronic scene two years ago, and its music is based on digitally manipulated samples of acoustic norteño and banda sinaloense recordings. But Nortec doesn't re-create norteño music traditions; it uses them as the base for abstract fusions that produce their own new sounds. "Nortec is more than just techno-banda," explains Pepe Mogt of Fussible, one of Nortec's originators. "We use norteño music but we end up sounding like something more between minimalist techno, drum 'n' bass, and trip-hop — but with our own very distinct goals."

Take Bostich's "Polaris," perhaps the perfect Nortec song, which uses sinaloense snare drums processed through a vocoder. "The vocoder controls the tempo and timbre of the sound," Mogt says. "Polaris" begins with the sound of the norteño stand-up bass distorted, then you can hear keyboard chords based specifically on the processed snare drums." After a minute and 17 seconds, you hear a break generated by a tambora sinaloense tuba that unleashes the main groove. It sounds like jungle, but the rhythms come from the sinaloense snares themselves. "The banda musician who plays the snare drum only plays that drum, without cymbals, nothing else," Mogt says. "He reaches the same speed and can be just as elaborate as the drums you can find on a drum machine, but the texture is fresher."

The Tijuana electronic music scene that Nortec grew out of has always had more of an eye on the international techno scene than on what was happening closer to home. As a result, much of the music worked hard to sound like Kraftwerk and the Orb; there was no trace of the uniquely Mexican cultural *mestizaje* that generations of rockeros before them had been tapping into. "Before Nortec," Mogt says, "when I crossed the border and visited friends, I would play them my records and in a few minutes they would lose interest. Especially the gringos, who listened to the music for a few seconds and then put something else on. We weren't saying anything we could call our own. But then one day I got ahold of some recordings of norteño and banda sinaloense

and decided to take their sounds and process them in my studio. The result was Nortec."

It's later that same day, but now I'm in a taco shop in Rosarito, a beach town just south of Tijuana where a Nortec party is about to begin. There's a jukebox that spits out songs by Juan Gabriel, Los Tigres del Norte, and Los Temerarios, while off in the



At the crossroads: Nortec's first album, *The Tijuana Sessions Vol. 1*.

"One day I got ahold of some recordings of norteño and banda sinaloense and decided to take their sounds and process them in my studio. The result was Nortec."

Pepe Mogt

distance I can hear the beats of the gringo discotheques. Suddenly I see Mogt pass by with a stack of vinyl under his arm, and I follow him to the party. "Three different parties in the same block," I say to myself. "Not such a strange thing in this corner of the world." ♦

Translated from the Spanish by Cecilia Bastida.

Jose Luis "Pacho" Paredes plays drums for Mexico City rock en español band *Maldita Vecindad* and is a columnist for *La Reforma* newspaper. He can be reached at pachojose@hotmail.com.

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Wednesday 4

From page 51

Salsa Caliente Club Fusetti. 10pm. Special Fourth of July celebration with salsa and merengue. Salsa lesson at 8pm.
Soulution Ruby Room. 10pm-2am. With DJ Kitty.
Starchild Blake's. 9:30pm, \$5. Add One, Paul Guido, and Tequila Willie spin breakbeats.

Thursday 5

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' Boom Boom Room. 9:15pm, \$4.
Brass Monkey Blue Lamp. 9:30pm, \$5.
Elin Jr. 111 Mina St. 8pm, \$5. With DJ Abe.
Albert 'King' Giles Skip's Tavern. 7pm.
Jesus Martini, Bent Richard, 43 cents Slim's. 9pm.
Kill the Robots, Poisin Jett Gunz Kimo's. 9:30pm, \$5.
Ledisi and Anibade Cafe du Nord. 10pm, \$7.
Low Poster, J. Edgar Nation Hotel Utah. 9pm, \$5.
Pure Ecstasy Glas Kat. 8pm.
Rammstein, godhead, Crossbreed Warfield. 8pm, \$21.50-25.
Rasco, Planet Asia Justice League. 9pm, \$10. Record-release party. See 8 Days a Week, page 48.
Real, Simpatico Last Day Saloon. 9pm, \$5.
Run for Cover Lovers, Headlands Band Edinburgh Castle. 10pm.
Slow Ride, Lavish Green, Third Rail, Barbie Killed Ken Paradise Lounge. 8:30pm.
'Stinky's Peep Show' Covered Wagon Saloon. 9:30pm, \$5. With Real McKenzies, Briefs, and Breath In.
Subnautic Butterfly. 10pm. With DJ So-MuchSoul.
Tainted Love Tongue and Groove. 10pm, \$10.
Tight Bros. From Way Back When, Drunk Horse, Comets on Fire Bottom of the Hill. 9:30pm, \$7.

Bay Area

Ken Benjamin 19 Broadway. 8:30pm.
Rahman D'Amato Band 19 Broadway. 9pm.
Deko Dickerson and the Ecco-Fonics Fourth Street Tavern. 9:30pm.
Will Downing, Chante Moore, Jonathan Butler Paramount Theatre. 8pm, \$32-50.
King Harvest, Tiny G Starry Plough. 9:30pm, \$5.

Jazz/new music

Red Archibald and the Internationals Top of the Mark. 8:30pm, \$8.
Dizzy Burnette and Grover Coe Cosmopolitan Cafe. 121 Spear. 543-4001. 8pm.
Cabaret showcase Piaf's. 8:30pm, \$5.
Nathan Clevenger Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.
Curtains, Indeterminate Ensemble Luggage Store Gallery. 8pm, \$6-10.
Larry Douglas Quintet Les Journeys. 8pm.
Dick Fregulia and Vince Gomez Cobalt Tavern. 7pm.
Jack Hicks Carta. 7pm.
Ed Kelly and the Jazz Knights Pier 23. 10pm.
Shan Kenner's Lithium Lounge Enrico's. 7pm.
Mike Lipskin and Waldo Carter Moose's. 8pm.
Michael Musika Simple Pleasures Cafe. 8pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 8:30pm. Also Fri/6-Sat/7.
Parlando Gordon's House of Eats, 500 Florida; 861-8900. 9pm.
Billy Philadelphia One Market Restaurant. 7pm. Also Fri/29-Sat/7.
Sex Mob, Will Bernard and Motherbug, Scott Amendola Band Great American Music Hall. 9pm, \$12. See Critic's Choice.
Marcus Shelby Trio Black Cat. 9:30pm.
Akira Tana Trio Bacar, 448 Brannan; 904-4100. 10pm.

Bay Area

Roy Haynes Quartet Yoshi's. 8 and 10pm, \$16. Through Sun/8. See 8 Days a Week, page 48.

Michael Manring Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 9pm, \$10.

Folk/world/country

Acoustic open mic Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Los Compas Elbo Room. 10pm, \$6.
Dark Hollow Band Atlas Cafe. 8pm.
Bebel Gilberto Bambu's. 365 Club. 9pm, \$25. With DJ Franky Boissy. Through Fri/6.
Paul Mousavi Eastside West. 8pm.
Ben Woodword Bistro E. Europe. 7:30pm.

Bay Area

Keni 'El Lebrijano' Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Curtis Ohison Group City Center Plaza, 555 City Center, Oak; (510) 628-9170. 5pm. Summer Sounds concert series.
Druhá Tráva Freight and Salvage. 8pm, \$15.50-16.50.

Dance clubs

Anthem Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, \$5-10. "Retro-rave" with rotating residents and guests Justin Hale and Matthew.
Arabian Nights El Rio. 9pm. Arabian dance music with a performance by Amira.
Astral Traveling Make-Out Room. 10pm, \$5. James Higuchi spins dance music.
Benefit Butter. 6-9pm. With Frenchy Le Freak.
Big Takeover Storyville. 10pm, \$8-10. Jayzzy and Ted Shred spin dancehall and hip-hop.
Circuit Breaker Fuse, 493 Broadway; 788-2706. 10pm-2am. Centipede, Bre-ad, Joe Rice, and Oze spin downtempo, funk, and hip-hop.
Digz Up and Down Club. 10pm-2am, \$10. House and breakbeats with residents and guest Carlitos.
Faith City Nights. 9:30pm, \$10. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge Pow! A Cocktail Lounge. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid 10pm-2am. With DJ Dimitri and Tee and guests.
Fudge Sacrifice. 10pm-2am, \$3. JB spins hip-hop.
Hamachi Voodoo Lounge. 10pm-2am, \$5. With resident Erik Rumors.
Ig-nite Amnesia. 8:30pm-2am, \$3-5. Breaks and nu-step with residents Chika and Dov.
Kit Kat Endup. 10pm, \$12. Garth and Behrouz spin house music.
Loose Joints The Top. 10pm-2am, \$5. Hip-hop, soul and house with residents.
Meow Glas Kat. 10pm-2am, \$10. Urban grooves, hip-hop and R&B with Switch.
1984 Cat Club 9pm. 80s music.
Popscene 330 Ritch. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer.
Rebel Girl 26 Mix. 10pm-2am, \$5. With China Girl and Wax Chef.
Reform Skool The Stud. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy and guests.
Solid Light 839 Geary; 474-3216. 10pm-2am, 2-step and house with Monty Luke and guest Joe Rice.
Soulness Hush Hush Lounge. 9:30pm-2am, \$4. DJ Goldmyne and English Steve spin vintage soul and R&B.
Subkulture Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am. With Zagnut, Dubl-a, Dirty Frank, Fadie, and DSP.
Tunnel Top 601 Bush; 982-2307. 10pm-2am. Topi One and Eigel spin jazz breaks and funk.
Vault Club 238, 238 Columbus; 434-1308. 10pm. With Slick D and David Garcia.
What Da Funk Nickie's BBQ. 9pm-2am. DJ Motion Potop spins old-school funk and rare grooves.
What You Got An Sbar. 9:30pm-2am, \$3. With resident Jon Brown.

Continued on page 58

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music calendar

Thursday 5

From page 57

Wild Thursdays Roccapulco, 3140 Mission; 648-6611. 8pm. Dance music.
Worldwide Lounge Royale. 9:30pm-2am.
Worldbeat with Papi Chocolate, Corazon, Ron, and Ruben.

Bay Area

Beatdown Jupiter. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.
Dead DJ Nite Ashkenaz. 10pm-2am, \$5. Digital Dave spins Grateful Dead classics.
Dedicated Followers of Fashion Ruby Room. 10pm-2am. Pop music.

Digital Club Fusetti. 11pm. With Darryl K and Ben E.B.

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Ken Q.

Psychotica Blake's. 9:30pm, \$5. Jungle and hard-NRG.

Radio 435 13th St, Oakl; (510) 451-2889. 10pm-2am. Metal night.

Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi-Fi.

Soundboutique Ivy Room. 10pm. With residents Jen, Jacob, and Sean.

friday 6

Rock/blues/hip-hop

Ken Boothe, Jimmy Rylie, Dennis the Menace Maritime Hall. 8pm, \$18-20.

Cutthroats 9, Gammera, Heaven and Hell, Ph'cophony Kino's. 9pm, \$5.

Easies, Flakes, Gentlemen Callers Tempest. 9pm, \$6.

Escape from New York Tongue and Groove. 9pm, \$7-10.

'Heaven Tonight III: A Tribute to Cheap Trick' Slim's. 8:30pm, \$10. With Petrol, Persophone's Bees, American Heartbreak, Three Years Down, Hell Brothers, Hokey, Monolith, Dirty Power, and Brad Brooks.

Imperial Teen Bottom of the Hill. 10pm, \$10. Ed Ivey Orchestra, Flying Baby Blue Lamp. 9pm, \$5.

Cari Lee and the Saddle-ites, King's Highway, McAllisters Voodoo Lounge. 9pm. Bud E. Luv, Big Soul, Viv Paradise Lounge. 8:30pm. With Luminar in the upstairs lounge.

Mingus Amungus Elbo Room. 10pm, \$7. See 8 Days a Week, page 48.

Sappington, Parlour, Dignen Edinburgh Castle. 10pm.

Scurvy Dogs, Pitch Black Covered Wagon Saloon. 6pm, \$3.

Secession, Songa Last Day Saloon. 9pm, \$5. Slatstones Pier 23. 10pm, \$5.

Smithereens, Ooo Numbers, Clay Wheels Cellar at Johnny Foley's.

El Tri, El Bandera Fillmore. 9pm, \$35.

Unjust, Multiply, Flush Pound. 8pm, \$8.

Unwound, Rainer Maria, Juno Great American Music Hall. 9pm, \$13. Through Sat/7. See A&E feature, page 42.

Wavelord Black Cat. 9:30pm.

Charles Wheal Band Cosmopolitan Cafe, 121 Spear; 543-4001. 8pm.

Zydeco Flames Boom Boom Room. 9:15pm, \$10.

Bay Area

Alien Lovestock Fourth Street Tavern. 9:30pm.

Cootdog Project 19 Broadway. 9pm, \$6. Curvature, Fatty, My All-Time Hero Port Lite. 9pm, \$5.

Deke Dickerson and the Ecco-Fonics Starry Plough. 45pm, \$8.

Ani DiFranco, Sekou Sundiata UC Berkeley, Greek Theatre, Berk; (415) 421-TIXS. 8pm, \$31.

Dave Gleason's Wasted Days Ivy Room. 10pm, \$5.

Victims Family, Fleshies, Modern Machines, Once for Kicks, Blottos 915 Gilman. 8pm, \$5.

Continued on page 61

Elbo Room

WEDNESDAY, JULY 4 10PM \$8

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coming up

*THE DAMSEL
7/4 1015 Folsom
BEBEL GILBERTO
7/5-6 Bimbo's
RAINER MARIA
UNWOUND
JUNO
7/6-7 Great American Music Hall

*PERSEPHONE'S BEES
AMERICAN
HEARTBREAK
PETROL
7/6 Slim's
*CARLOS
7/7 Cafe Du Nord
*ORANGE PEELS
THE OCEAN BLUE
HOLCOMBE WALKER
7/7 Slim's
PETER HIMMELMAN
JIM GREER
7/8 Great American Music Hall

*PETE YORN
THE GHOST
7/8-9 Bottom of the Hill

AIR
7/9-10 The Warfield

*THE POSIES
ACTIONS LACKS
SUNSET ALLEY
7/10 Bottom of the Hill

CRADLE OF FILTH
GOD FORBID
NILE
7/10 Great American Music Hall

*THE ANDY PETERS
SHOW
THE SHIMMER KIDS
7/11 Cafe Du Nord

*QUASI
7/11 Bottom of the Hill

*CABARET DIOSA
7/11 Lost Day Saloon

LOS AMIGOS INVISIBLES
FIVE POINT PLAN
7/13 Bimbo's

*LUCE
7/13 Hotel Utah
IDLEWILD
7/14 The Fillmore

*GENE LOVES JEZEBEL
FEAT. MICHAEL ASTON
MARY MAGDALENE
7/14 Cafe Du Nord

*THE AISLERS SET
THE FAIRWAYS
7/14 Bottom of the Hill

THE WHITE STRIPES
7/14 Bimbo's
7/15 Great American Music Hall

*ROCKETSHIP
POUNDSIGN
YUJI ONIKI
7/15 Bottom of the Hill

SADE
7/17 Choricle Pavilion
*TEENAGE FANCLUB
7/20 Slim's

*VICTORIA WILLIAMS
MARI OLSON AND THE
ORIGINAL HARMONY
RIDGE CREEK DIPPERS
7/20 Cafe Du Nord (6 PM)

*RAMBLIN' JACK ELLIOTT
7/21 Nee Valley Ministry

ECHO & THE
BUNNYMEN
THE ROSENBERGS
7/22 The Fillmore

*CAPTURED BY ROBOTS
SLENDER
7/26 Covered Wagon

*TIPSY
7/27 Bottom of the Hill

CHARLATANS U.K.
7/28 Bimbo's

*JONATHAN RICHMOND
7/28 Bottom of the Hill

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MARK EITZEL
7/30 Great American Music Hall

MOBY
AREA ONE
7/31 Shoreline Amphitheatre

*PERNICE BROTHERS
8/3 Bottom of the Hill

COWBOY JUNKIES
8/4 The Warfield

GREEN DAY
THE LIVING END
8/5 Bill Graham Civic Auditorium

THE CULT
STABBING WESTWARD
MONSTER MAGNET
8/6 The Warfield

*THE STROKES
8/7 Bottom of the Hill

SQUAREPUSHER
PLAID
8/11 Bimbo's

GO-GO'S
8/21 The Warfield

DWIGHT YOAKAM
8/22-23 The Fillmore

COCKNEY REJECTS
GBH
8/24 Maritime Hall

*HER SPACE HOLIDAY
AMERICAN ANALOG
SET
8/31 Bottom of the Hill

FLOGGING MOLLY
REVEREND HORTON
HEAT
9/1 The Fillmore

*BASTARD SONS OF
JOHNNY CASH
9/6 Slim's

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July 10th

El Greco
w/ Groovement

July 11th

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Friday 6

From page 58

Jazz/new music

Jacob Abinsky *Gordon's House of Fine Eats*, 500 Florida; 861-8900. 9pm.

Black Market Jazz Orchestra *Top of the Mark*, 9pm, \$10. Also Sat/7.

Dick Conte *Cobalt Tavern*, 7pm.

Phillip Crawford and Steve Fowler *Carta*, 9pm.

Chris Huson *Moose's*, 8pm.

Josh Jones Quartet *Eastside West*, 9pm.

Midsummer music festival *Meridian Gallery*, 545 Sutter; 398-7229. 8pm, \$5-10. With Phillip Greenleaf, Ron Heglin, Kathy Kennedy, Adam Lane, Katti Sammon, Damon Smith, and Moe!Staiano.

Kim Nalley *Transamerica Redwood Park*, 600 Montgomery; 788-7353. Noon. SFJazz outdoor concert series.

Claudia Newberry *Shanghai 1930*, 7:30pm. Through Sat/7.

Nick Rossi Set *Deluxe Club*, 9:30pm.

Ricardo Scalas *Argent Hotel*, *Jesters Lounge*, 50 Third St; 974-6400. 8:30pm.

Mal Sharpe and Big Money in Jazz *Enrico's*, 8:30pm.

Lavay Smith and her Red Hot Skillet Lickers, *Ben Bonham Cafe du Nord*, 7:30pm, \$7.

Rob Sudduth Quartet *Bacar*, 448 Brannan; 904-4100. 10pm.

Bay Area

Roy Haynes Quartet *Yoshi's*, 8 and 10pm, \$20. Through Sun/8. See 8 Days a Week, page 48.

Ben Krames and Candlelight Dub *Jupiter*, 8pm.

Jeremy Steinkoler Duo *Jupiter*, 5pm.

Folk/world/country

Moh Alileche and friends *Clarion Music Center*, 816 Sacramento; 391-1317. 8pm, \$15.

Atash *Creadia*, 9pm, \$3.

Ken Boothe, Jimmy Rylie, Dennis the Menace *Maritime Hall*, 8pm, \$18-20.

Cotton Pickin' Players *Simple Pleasures Cafe*, 8pm.

Creation *Pier 23*, 10pm, \$5.

Danubius Bistro E Europe, 7:30pm.

Bebel Gilberto *Bimbo's 365 Club*, 9pm, \$35. With DJ Franky Boissy. Through Fri/6.

Los Gatos *Butterfly*, 11pm. With DJ Label.

Sonada 850 *Cigar Bar*, 9pm.

Trilok Gurtu *Justice League*, 9pm, \$12-15.

With DJ Cheb I Sabbah.

Bay Area

Ferron Freight and Salvage, 8pm, \$17.50-18.50. Through Sat/7.

Quetzal, X Roads *La Peña Cultural Center*, 8pm, \$12.

Ras Midas, Junior Jazz, Native Elements *Ashkenaz*, 9:30pm, \$11. See 8 Days a Week, page 48.

Venkasambar Club *Fusetti*, 10pm.

Dance clubs

Aranji Club Six, 8pm-4am, \$5-10. With Jeff Richmond, Ethan, and J:Miah.

Assimilate 2001 *Cat Club*, 9:30pm-3am.

With DJs Damon and Viper.

Backflip, 5pm. Happy-hour party. 9pm-2am. House music.

Bohemia 1624 California; 474-6968. 10pm-2am, \$10. Hip-hop with DJ Qwest.

Bubble and Squeak Amnesia, 9pm. Tom Thump, Soulsalaam, and Toph One spin funk, soul, and breaks.

Candy Sacrifice, 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.

Chula The Stud, 9pm-3am, \$7. Latin music.

Club 420 Rawhide, 9pm-2am. Sake One spins hip-hop.

Club NV 9:30pm. House and salsa with Greg Lopez, Von, and Tony O.

Club Nzinga *El Rio*, 9pm, \$7. Jose Ruiz spins world beat.

Come-Unity *Kelly's Mission Rock*, 817 China Basin; 626-5355. 10pm-4:30am, \$10-15. With Simon, Jeno, Garth, Memory Man, Jonah Sharp, and others.

Fag Fridays *Endup*, 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias.

Five 3:30 Ritch, 6pm. Happy hour with T. Love and Dan, 10pm, \$10. Namane and Henry spin R&B and dancehall.

Funky Fridays *Nickie's BBQ*, 9pm, \$7. Wisdom and Cyrus spin funk and soul.

Future Fridays *Maritime Hall Lounge*, 375 First, 281-0777. 9pm-2am, \$10-15. Skills showcase with Dyloot, Toni Slik, Alias, and Enemy.

Hai Karate *Hush Hush Lounge*, 9pm-2am, \$5. With Neel N, Kizmiaz and Claire Ahll.

Mandala *Amoeba Music*, 7pm. DJ music with guest Angel.

Metronome Ballroom 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.

Mi Casa *Border Cantina*, 1198 Folsom; 626-6043. 10pm-4am, \$10. With Solar, Hector Morales, Tee, Dmitri, and Divalona.

New Noise *The Top*, 7:30-9:30pm. Jamaican music. 9:30pm-2am, \$5. House and techno.

Nikita 1015 Folsom, 9:30pm-6am, \$20.

With Innate and Bill Hamel.

Oxygen 111 Minna Street, 9pm-2am. Julius Papp and Franky Boissy spin house music.

Pow! A Cocktail Lounge 6pm, \$3. Tribal house and Latin music with Be Smiley.

Re-cycle Space 550. 10pm-6am. Progressive house party with Leon Roberts and several others.

Rendez-Vu Club 238, 238 Columbus; 434-1308. 10pm-6am. Urban music and house with various residents.

Satellite *Light*, 839 Geary; 552-1346. 5-10pm, \$4. Techno happy hour with Kylen, Chameleon, and Brian Cox. 10pm-2am, \$5. With residents Scott Carrelli and John Schiffer and guests.

Sequence *Glas Kat*, 10pm-2am. With RTiger, Bruce, Switch, and rotating residents.

Soujilicious *Rohan Lounge*, 9pm-2am. Lounge music with residents Ted Shred and Fred.

Soul Sessions *Jelly's*, 10pm. House and jungle with Joey Tech, Aaron, Balou, and others.

Square *Ruby Skye*, 9pm-3am. House music.

Step *An Sibin*, 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some.

Stir Friday 111 Minna St. 5:30-9pm, \$3.

Dance music with Jason Fluid and Maneesh the Twister and guests Jon Jon and Ross Hogg.

Sweet *Blind Tiger*, 10pm-2am, \$5. With Norman Stradley and Sherif.

Tight Sno-Drift, 10pm-4:30am. Hip-hop and house with residents.

True Skool *Storyville*, 9pm-2am, \$10. Hip-hop music with Ren the Vinyl Archaeologist, Clockwork, Jahyzer, and guests Vin Roc and Noble House.

Variance 26 Mix, 9pm-2am, \$5. Brent Northey, Mark Sires, Brian Schmitt, and Paul Harbison spin house music.

With DJ Cheb I Sabbah.

Bay Area

Ferron Freight and Salvage, 8pm, \$17.50-18.50. Through Sat/7.

Quetzal, X Roads *La Peña Cultural Center*, 8pm, \$12.

Ras Midas, Junior Jazz, Native Elements *Ashkenaz*, 9:30pm, \$11. See 8 Days a Week, page 48.

Venkasambar Club *Fusetti*, 10pm.

Bay Area

BuKuu *Blake's*, 9:30pm, \$5. Kuu and MC Bu play dancehall, hip-hop, and R&B.

Radio 435 13th St, *Oak*; (510) 451-2889. 10pm-2am. Glam, rock, and pop from the '70s and '80s.

Ruby Room 10pm-2am. '70s and '80s glam rock and pop music.

Classical

Gyan Riley *Old First Church*, 8pm, \$9-12.

The guitarist performs works by his father, Terry Riley, as well as his own compositions.

He is joined by guest guitarist Dushan Bogdanovic.

San Francisco Symphony *Davies Symphony Hall*, 401 Van Ness; 864-6000. 8pm, \$7.50-54.

The symphony, conducted by George Daugherty, performs a concert inspired by the antics of cartoon character Bugs Bunny.

Through Sat/7.

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Continued on page 62

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Paula O'Rourke @ 8pm
Tues., July 10
Drizzelotto @ 8pm

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GREAT FOOD

music calendar

Saturday 7

From page 61

Pre-Teens, HattAttAk, Rebel on the Run, and Mountains of Coke.
Canned Heat Boom Boom Room. 9:15pm, \$10.

Critical Resistance benefit El Rio. 3pm, \$10. With DJ Ev Luv X, Stevie, Ntrust, Mission, Cointelpro, Triplex, and others. Omnivore barbecue at 3pm.

Deadweight, Sparrow's Point, Vegas de Milo, Kindness, De'briah, Jet Set Pound-S.F. 8pm, \$9.

Caleb Klauder Tongue and Groove. 9pm, \$7-10.

Mother Truckers, Bellyachers, Dandelion Hotel Utah. 9pm, \$7.

New Terror Class, Hit Self-Odestruct, Soiled Doves Kim's. 9:30pm, \$5.

Ocean Blue, Holcombe Waller, Orange Peels Slim's. 9pm, \$14.

OM Butterfly. 11pm. With DJ Label. Persephone's Bees, Chantigs, Mote El Rio. 10pm, \$5.

Ponticello Johnny Foley's. 9pm.

Raw Deluxe Eastside West. 9pm.

Roomful of Blues, Lady Bianca Bimbo's 365 Club. 9pm, \$17.

Santero, Sangano, DisketeNamin Covered Wagon Saloon. 9pm, \$5.

Shuggie Otis Fillmore. 9pm, \$25. See 8 Days a Week, page 48.

Storm, Alien Love Stock, 12-inches and a Tireless Tongue, Captain Bringdown Paradise Lounge. 8:30pm. With Sandfly in the upstairs lounge.

Tattooed Love Dogs Blue Lamp. 9:30pm, \$5.

Unwound, Rainer Maria, Juno Great American Music Hall. 9pm, \$13. See A&E feature, page 42.

Western, Evening Cafe du Nord. 11pm, \$7.

Wire Graffiti, Fiction, Lisa Dewey, Jayde Tempest. 9pm, \$6.

Bay Area

Bluto, Davies, 78 RPM Port Lite. 9pm, \$5.

Oak Man Shank, First Circle Blake's. 9:30pm, \$5.

Johnny Dilks and the Visitation Valley Boys

Ivy Room. 10pm, \$5.

Fabulous Cruiseton Baltic. 9:15pm, \$5.

Chrome Johnson, Trailer Park Rangers 19 Broadway. 9pm, \$5.

Munkafust, 43 Cents Fourth Street Tavern. 9:30pm.

Post Junk Trio Jupiter. 8pm.

Stitches, Real McKenzies, Briefs, Eddie Haskells, Spits 915 Gilman. 8pm, \$5.

Jazz/new music

Richie Begin Trio Cosmopolitan Cafe, 121 Spear. 543-4001. 8pm

Will Bernard Gordon's House of Fine Eats, 500 Florida, 861-8900. 9pm.

Michael Bluestein Bacar, 448 Brannan; 904-4100. 10:30pm.

Walter Earl Enrico's. 8:30pm.

Ana Faith Piaf's. 8pm, \$10.

Haight-Ashbury Free Band Caffe Proust, 1801 McAllister, 345-9560. 8pm.

Jeanne Hoffman Moose's. 8pm. Also Tues/10.

Hot Club of San Francisco Amoeba Music. 2pm.

Michael LaMacchia Trio Cobalt Tavern. 7:30pm.

Spencer Murray Group Canvas, 1200 Ninth Ave; 504-0060. 7:30pm.

Claudia Newberry Shanghai 1930. 7:30pm. Through Sat/7.

Laura Sherman Circadia. 9pm, \$3.

Chad Wagner Trio Black Cat. 9:30pm.

Ronald Wilson Quintet Les Joujous. 8pm. Also Mon/9.

Bay Area

Boplicity Cato's Ale House. 6pm.

Roy Haynes Quartet Yoshi's. 8 and 10pm, \$20. Through Sun/8. See 8 Days a Week, page 48.

Folk/world/country

Creation Pier 23. 10pm, \$5.

Entre Nos, Vemkasambar Justice League. 9pm, \$10.

Continued on page 64



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8/2
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\$20/\$25

8/4&5
SAT&SUN
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Kermit Ruffins, **Irvin Mayfield**
Carlos Washington & the **Giant People Ensemble**
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BouJouBumBastick, **Jive**
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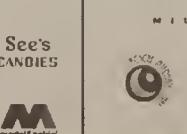
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9:30pm	AMSCRAY
9:45pm	SLOWCOACH (Silver Girl)
	Monkey to the
	MONSTER (Portland)

LUMINAR

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10:15pm	THE CABLES

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10pm	SHUT THE FUCK UP
10:15pm	RETOX • BAD KARMA
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	JENNIFER STONE
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9:15pm	MAN DEAD MAN (OLYMPIA)
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DEERHOOF (KRS)

9pm	SEMIAUTOMATIC (SRC)
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music calendar

rock, jazz, folk/world,
dance clubs & classical

Saturday 7

From page 62

John Fry *Bistro E Europe*, 7:30pm.
Jared Gallardo *Simple Pleasures Cafe*, 8pm.
Mazacote *850 Cigar Bar*, 9pm.
Cole McRory *Eagle Cafe*, Pier 39; 433-3689.
7:30pm.
Waikiki Steel Works *Atlas Cafe*, 4pm.

Bay Area

Faun Fables, *Majesty's Monkey Starry Plough*, 9:45pm, \$6. CD-release party.
Ferron *Freight and Salvage*, 8pm, \$17.50-18.50.
Kotoja *Ashtekaz*, 9:30pm, \$11. Dance lesson at 9pm.
Jackeline Rago, *Venezuelan Music Project*, Aquiles Baez *La Pena Cultural Center*, 8:30pm, \$12-14.

Dance clubs

Backflip 10pm, \$5. House music.
Bohemia 1624 California; 474-6968. 10pm-2am, \$10. House, hip-hop, and '80s music with Eddy.

Bottom Heavy *The Top*, 7-10pm. With J. Ialcone, Fiction, John Paul, Enzyme, and Dom Some. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents and guests Push and Jason Creer.

Bridge *Kelly's Mission Rock*, 817 China Basin; 626-5355. 3pm-4am, \$10-20. All-day party with Z-Trip, DJ Assault, Angel, and others.
Cellar at *Johnny Foley's* 10pm-2am, \$5. Neo spins techno, hard house, and trance.

Cheetah *Cellar*, 9:30pm-2am. Dance music with Jerry Ross, Mind Motion, and others.

Colorwheel *Oxygen Bar*, 9pm-4am, \$3-4.

With Toni Thump, Oliver Goss, Fly Agaric, and guest Joe Rice.

Eklektic *Cat Club*, 10pm-3am. Drum 'n' bass with residents and guest Karl K.

Electrolush *Blind Tiger*, 10pm-2am, \$5.

House with rotating residents.

Emoto 26 Mix, 10pm, \$10. Residents spin house and Latin music.

Excess Club 238, 238 Columbus; 434-1308.

9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.

Flava *Storyville*, 10pm, \$8-10. Hip-hop with rotating residents.

Heaven Club Six, 10pm-2am, \$6. Anita

Lofton and Gregory spin house music.

Lifted Soul *HiFi*, 9pm. Deep house with

Dwight Johnson.

Lights Out *Light*, 839 Geary; 474-3216. 6-

10pm. Funk music with residents Jason

Douglas and Rogue and rotating guests.

10pm-2am, \$10. Progressive house and

trance with Taj.

Loop Hard 111 Minna St, 10pm-2am, \$10.

Troy Roberts, Spesh, and Kramer spin

progressive house.

Kojak *Hush Hush Lounge*, 10pm-2am, \$5.

Funk, hip-hop, and Latin music with

Cool Chris, Vinnie Esparza, and guest

Romanowski.

Metronome Ballroom 9pm-midnight, \$6-14.

Swing and lindy hop dancing with DJ

Spencer. Dance lesson at 7:30pm.

Other Whirled *Endup*, 6am-4pm. With Nobel,

Vince, Christine, and Daniel.

Pow! *A Cocktail Lounge*, 9pm, \$3. House

music with Fadrian and Sutake.

Release Ten 111 Folsom, 10pm-6am. With

Pete Heller.

Remedy *Big Heart City*, 9pm-4am. House,

soul, and R&B with residents.

Royale 9:30pm-2am. Dance music with

Willie and Ted Shred.

Rubbish *Jezebel's Joint*, 510 Larkin; 789-8513.

9pm, \$10-15. Funk and disco with Claire

Ahll.

San Francisco *Butter*, 9pm. With rotating

residents Lele, Dano, JZ, plus David Cole-

man and Sen-sei.

Sisterz of the Underground *Last Day Saloon*,

9pm, \$7. Hip-hop party with Princess Leah,

Inchiant, Tenashus, and others.

Stone Soul Saturday *Nickie's BBQ*, 9pm-2am.

Kevin and George spin disco, funk, and soul.

SubZero *Sno-Drift*, 10pm-4am, \$15. House

music.

Supastar *Sacrifice*, 10pm-2am, \$5. With

local DJs.

Texture *Glas Kat*, 9:30pm-2am. Latin, house,

and hip hop with residents.

1200 Lounge *An Sibin*, 9pm-2am, \$5. With

Blest, Dr. Chill, Tone, and a guest.

Universe *Club Townsend*, 9:30pm-7am, \$14.

House music with David Harness and guest

Lydia Primm.

Vinyl *Galaxy*, 10pm-2am. With Juss Derek,

Little Chris, and Juan Nunez.

Yaldah *Elbo Room*, 10pm, \$8. Michael

Anthony, Sep, and Snowwhite spin breakheat,

house, and world beat.

Bay Area

Club Fusetti 10pm. Funk, house, and club

music with Randy Wong.

Organic *Ibiza Hotel*, 10 Hegenberger, Oakl;

(415) 267-7674. 9pm-6am. With Mark Fari-

ni, Kevin Yost, Pete Carreon, and others.

Rimshot *Bench and Bar*, 120 11th St, (510)

839-0580. 9pm, \$6-8. Hip-hop, R&B, house,

and reggae.

Supersonic Boom *Radio*, 435 13th St, Oakl;

(510) 451-2889. 10pm-2am.

Slide 19 *Broadway*, 9pm.

Jazz jam session *Bluesville*, 8pm.

Lily Layton and the Jazz Doctors *Marin*

Brewing Company, 1809 Larkspur, Larkspur,

461-4677. 2pm.

Eric Shifrin *Enrico's*, 7pm.

Shan Kenner Trio *Vesuvio Cafe*, 255 Colum-

bus, 362-3370. 4pm.

Love Motel *Rasellas*, 6pm.

Rod Modica and friends *Simple Pleasures*,

Cafe, 8pm.

David Moss Trio *Bird and Beckett Books and*

Records, 2788 Diamond; 586-3733. 3pm.

Jacqui Naylor *Virgin Megastore*, 2 Stockton;

397-4525. 1pm.

Larry O'Lena *Piano Bar*, 1092 Post; 771-2022.

4:30pm.

Mitch Schrift and Alexander Smith *Carta*,

7pm.

Ted Shafer's *Dixieland Jazz Band* *Les Jonhns*,

8pm.

Eric Shifrin *Enrico's*, 7pm.

Bay Area

Dori and Dave *19 Broadway*, 4:30pm.

Roy Haynes Quartet *Yoshi's*, 2 and 8pm, \$5-

20. See 8 Days a Week, page 48.

Ellen Hoffman *Dance Palace*, Fifth St at B St,

Point Reyes Station, (415) 663-1075. 8pm,

5:12.

Jazz jam session *Bluesville*, 8pm.

Lily Layton and the Jazz Doctors *Marin*

Brewing Company, 1809 Larkspur, Larkspur,

461-4677, 2pm.

Slide 19 *Broadway*, 9pm.

Folk/world/country

Eric Rangel and Orquesta America *El Rio*,

4pm, \$8. With omnivore BBQ at 3pm.

Kartik Seshadri and Swapna Chaudhuri

Asian Art Museum, Trustees' Auditorium,

Golden Gate Park, 75 Tea Garden; 379-8800.

2pm, \$5-12.

Jazz jam session *Bluesville*, 8pm.

Lily Layton and the Jazz Doctors *Marin*

Brewing Company, 1809 Larkspur, Larkspur,

461-4677, 2pm.

Pinchdogs *Cato's Ale House*, 6pm.

'Starry Session' *Starry Plough*, 8pm. Traditional Irish music with Shay Black.

Dance clubs

Bionic *The Top*, 10pm-2am. With Solar,

Mark E. Quark, and Iz.

Booty Base *Beauty Bar*, 10pm-2am. Electro

and bass with Paz 38, Saiki, and guests.

Brainwash 5-8pm. Turtle spins drum 'n'

bass.

Broadway Studios 9pm. Argentine tango.

Dance lesson at 7pm.

Club Havana *Jelly's*, 4pm, \$7. Latin music

with DJ Ivette Fuentes and a guest perfor-

mance by Azabache.

Compression *An Sibin*, 6-10pm. Rare music

with residents. 10pm-2am, \$3. Drum 'n'

bass with rotating residents.

Devotion *Endup*, 8pm-2am, \$10. House

music with resident Ruben Mancas and

guests Neon Leon and Matt Valenz.

Dub Mission *Elbo Room*, 9pm-2am, \$8. Dub

and reggae with Sep and Vinnie Esparza.

Fiction *Tongue and Groove*, 10pm, \$3. All or

Nothing. DJs spin pop and indie rock.

Freedom *Galaxy*, 6pm-2am. House music

with rotating residents.

Karma *Bas*, 10pm, \$5. Funk and house with

Jerry Ross.

Loqui *Cellar*, 9pm-2am, \$5. With Fil La-

torte, Mary Watts, Inhuman, and David

Javate.

Metronome Ballroom 8 11pm, \$6-14. Salsa

dancing. Dance lesson at 6:30pm.

Pleasuredome *Club Townsend*, 9pm-6am,

\$15. With Neil Lewis and Jeff Johnson.



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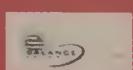


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ANYTHING GOES

Sunday 8

From page 64

Second Sunday Kelly's Mission Rock, 817 China Basin, 626-5355. Noon-10pm. House music with rotating residents and guest Mark Farina. Jelly's, 10pm. After-party with Norm Stradley, M3, and Ben Doren. Spundae Ten 15 Folsom, 9pm-6am, \$5. With Max Graham. Sublime Sundaze Club 238, 238 Columbus; 434-1308. 9pm-2am. Thomas Trouble, Psy-chobert, and Explicit Spin trance. Sundance Saloon King Street Garage, 6-11pm, \$5. Country dancing with rotating residents. Sunday School Sno-Drift, 8pm-4am, \$10. House and downtime with residents. Sushi 26 Mix, 7-midnight, \$5. With DJ Gray and rotating residents. Synth Blud Tiger, 9pm-2am, \$10. Electronic party with Anon and Brian and a guest performance by Scanner. T-Dance Endup, 6am. House music with rotating residents.

Bay Area

Summer Sundays Club Fuseti, 10pm. World beat and house music.

Classical

Robert Abbott St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist give a recital. Paula Oreyer and Ken Lambert CMC, 544 Capp; 647-6015, 4pm. The pianist and the violinist give a recital. Merola Opera Program Sigmund Stern Grove, 19th Ave at Sloat; 252-6252. 2pm. An Italian version of Puccini's *Suor Angelica* and an English version of his *Giovanni Schicchi* are performed as part of the Stern Grove Festival.

Bay Area

Medieval and renaissance workshop Dominican University, Meadowlands Assembly Hall, Grand at Acacia, San Rafael; (510) 528-1725. 7:30pm, \$10-12. The college faculty presents a concert of music from these time periods.

monday 9

Rock/blues/hip-hop

Ian Brennan show Brannwash, 9pm. 'Brokedown Opry' Kimo's, 9pm. Open mic. Broun Fellinis Elbo Room, 9pm, \$5. Jimmy Derance Band Boom Boom Room, 9:15pm, \$3. 'Monday Night Hoot' Cafe du Nord, 10pm, \$5. Singer-songwriter showcase with Eric Shea and Molly Tuttle. Open mic Hotel Utah, 7:30pm. With Dayla Soul. Open mic Skip's Tavern, 7pm. With Regi Harvey. Our Lady Peace, Shades Apart Great American Music Hall, 9pm, \$15. Pete Yorn, Durs Bottom of the Hill, 10pm, \$8-10.

Bay Area

All-star jam Blake's, 9:30pm, \$4. With the Steve Gannon Band and Mz. Dee. Blackman Whiteman Deadman, Burmese, Total Shutdown, Owls Stork Club, 9pm, \$5. Green Eggs and Schramm Fourth Street Tavern, 9:30pm. Shots 19 Broadway, 9pm.

Jazz/new music

Scott Amendola Bacar, 448 Brannan; 904-4100, 10pm. Hal Bigler San Francisco Brewing Company, 8pm. Clairdee and Ken French Enrico's, 7pm. Dick Conte One Market Restaurant, 7pm. Ruth Davies and Kevin Gibbs Moose's, 8pm. Walter Earl Group Black Cat, 9:30pm. Ezra Gale Trio North Star Restaurant, 288 Connecticut; 551-9840, 6pm.

Continued on page 68

330 RITCH STREET

WEDNESDAY 7/4 (21+) **CONSTRUCTION** Funky House
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FRIDAY 7/6 (21+) **FIVE** Now Soul/R&B
DJs Nomano & Henry Hosted by Javler & Deshawn

SATURDAY 7/7 (18+) **REBIRTH** Rock & Roll
w/ DJs Henry & Guests

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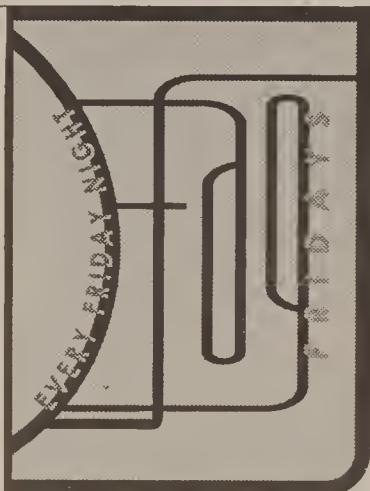
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music calendar

Monday 8

From page 67

Jazz Philosophy Mecca, 2029 Market; 550-4058. 8pm.
Monk's Music Simple Pleasures Cafe. 8pm.
Whoa Pier 23. 9pm.

Bay Area

Jazz improv jam session Black Dot Cafe, 2330 International, Oakland; (510) 533-6629. 9pm, \$3.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm. With Andrew Freeman.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.
Cole McRory Johnny Foley's. 8:30pm.

Bay Area

'Ceili' Starry Plough. 9pm. Traditional Irish music.

Dance clubs

Club Dread Justice League. 9pm, \$10. Reggae and dancehall.

D.Volution Pow! A Cocktail Lounge. 8pm-2am. With Ms. Dress.

Dalva 3121 16th St; 252-7740. 9pm. With Consuelo Kevin.

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Hallie An Sibin. 9pm-2am. XJS, Zigmund Void, and Kryptk spin drum 'n' bass.

Milkshake Mondays Sto-Drift. 9pm-2am, \$5. With Travis and guest Polywog.

Rebound Paradise Lounge. 8:30pm.

Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.

Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.

Sixth Element Hush Hush Lounge. 9pm-2am, \$3. Electro, tech-house, drum 'n' bass, and trance.

Star Lounge Up and Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

Sumo The Top. 9pm, \$5. Hip-hop and funk with guest John Howard.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and Jonas and guest Nick Philip.

Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahela, Presha, and G.A.S.

Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

Bay Area

Underground Lounge Radio, 435 13th St, Oakland; (510) 451-2889. 10pm-2am. '60s and '70s music.

tuesday 9

Rock/blues/hip-hop

Air, Sebastien Tellier Warfield. 8pm, \$22.50-28.50.

Bandage, Cotton Candy Cabaret Paradise Lounge. 8:30pm. With open mic in the upstairs lounge.

Comets on Fire, Timversions, Form of Rocket Kimo's. 8:30pm.

Cradle of Filth, Nile, God Forbid Great American Music Hall. 8pm, \$25.

'Divabands' Hotel Utah. 8:30pm, \$5. With Larisa Bryski, Helen Currie, and Anna Kristina Session.

Andrew Freeman Band Blue Lamp. 9:45pm. Liquid Foundation, Starvin' Like Marvin, Suite 304 Tongue and Groove. 9pm.

Tom McRae Cellar at Johnny Foley's. 9pm. Oscar Meyers' Bluesbeat Boom Boom Room. 9:15pm, \$1.

'New Roots to Hip-Hop' Last Day Saloon. 9pm, \$5. With Felonious and guests Tim Barsky and Drunken Immortals.

Continued on page 70

IVY ROOM

THURSDAY, JULY 5
Soundboutique

FRIDAY, JULY 6
Dave Gleason's Wasted Days

SATURDAY, JULY 7
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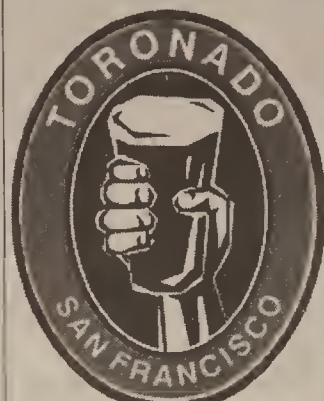
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Tuesday 9

From page 68

Ocean Colour Scene, Actionstacks *Bimbo's 365 Club*, 8pm, \$13-15.Open mic and live jam *El Rio*, 7:30pm.Posies, Oranger, *Sunset Valley* Bottom of the Hill, 9:30pm, \$10. See 8 Days a Week, page 48.

Realistic Black Cat, 9:30pm.

Speedealer, Bellevue, *East Bay Chasers Pound*, S.F., 8pm, \$8.UHF, Grant Langston, *Rich Hope* *Cafe du Nord*, 9:30pm, \$5.

Bay Area

Adjustments, *Groove.org* *Blake's*, 9:30pm, \$3.Mike Doughty *Starry Plough*, 9pm, \$12.Faraway Brothers *Fourth Street Tavern*, 9:30pm.

Jazz/new music

Blue and Tan *Butterfly*, 6:30pm.Graham Connah *Bacar*, 448 Brannan, 904-4100, 10pm.Hot Club of San Francisco *Enrico's*, 7pm.Jazz jam *Beach Chalet*, 6:30pm.Paul Mindrup *Simple Pleasures Cafe*, 8pm.Kevin Rayhill *One Market Restaurant*, 7pm.Lorin Rowan *Gordon's House of Fine Eats*, 500 Florida, 861-8900, 9pm.

Slip Elbo Room, 9pm, \$7.

Lavay Smith and Her Red Hot Skillet Lickers

Top of the Mark, 8:30pm, \$8.

Swing Session *Broadway Studios*, 9pm. With DJ Spencer.Bishop Norman Williams Quintet *Les Joudins*, 8pm.

Bay Area

Mad and Eddie Duran *Albatross Pub*, 1822 San Pablo, Berk, (510) 843-2473, 9pm.Bobby Hutcherson All-Stars *Yoshi's*, 8 and 10pm, \$20. Through Sun/15.

Folk/world/country

IMuvirini Slim's, 9pm, \$17.

Bay Area

Anoush, Kolevs *Ashkenaz*, 9pm, \$10. Dance lesson at 8pm.Jerry Hannan *19 Broadway*, 9pm.Open mic *Freight and Salvage*, 8pm.Strictly Tango *Jupiter*, 8pm.

Dance clubs

Asia Africa Arabia *Nickie's BBQ*, 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.Blissville *Make-Out Room*, 10pm, \$3. Psychedelic, funk, and dub.Bohemia 1624 *California*, 474-6968, 10pm-2am, \$10. Solar spins '80s glam rock.Cocktail hour *Deluxe Club*, 6-9pm. Lounge music with Powerlounger and Brian Cox.Development *AsiaSF*, 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.

Own There 26 Mix, 7pm. Ben Wa spins jazz and funk, 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.

Familia *Royal*, 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.Fire on the Ice *Butterfly*, 10pm. With Tom Thump.Fracture *Blind Tiger*, 10pm-2am. Breaks with residents Geometrist and Dom Some.Frizar *Galaxy*, 9pm-2am, \$3. Progressive house with rotating residents.F#@! Tuesdays *Backflip*, 10pm-2am. '80s music, soul, breakbeat, and hip-hop.Impulse *An Sibin*, 10pm-2am. Techno with rotating residents.In 'n' Out 330 *Ritch*, 10pm, \$5. Kirk, Kitty, Sean, and Joel spin classic soul.Karamba *Glas Kat*, 9:30pm-2am, \$5. Salsa music with Henry.Node Pow! *A Cocktail Lounge*, 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.Phuturo *The Top*, 7-10pm. Jungle music with

Eva, Femmes Fatales, and White Rabbit, 10pm. Phunkateck crew.

Scope Light, 839 Geary, 430-2161, ext 2080, 6pm-2am, \$3. Trance and breaks with KJ and Anon.

Soul Samba *Dalva*, 3121 16th St, 252-7740, 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spuman.

Wax Sacrifice, 10pm-2am, \$5. Soul music with DJs Wisdom, Pause and Sake One.

Bay Area

Alphabet Stew Radio, 435 13th St, Oakl, (510) 451-2889, 10pm-2am.

Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Smooth Grooves 9pm. Hip-hop and R&B with Phiness and Qwest.

Fisher Loop, 362-6080, 8pm, \$10. The pianist performs works by Tchaikovsky.

Bay Area

Oakland Symphony *First Covenant Church*, 4000 Redwood, Oakl; (510) 428-3172, 7pm, \$8. The public sing-along session is led by Richard Kramer; this week's program features works by Mozart and Stravinsky.

wednesday 4

Around town

'Extreme Joyce: Reading on the Edge' UC Berkeley, Clark Kerr campus, 2601 Waring, Berk; (510) 642-2754, 9am-5:30pm, \$15-25. Through Fri/6. The weeklong conference analyzes the work of the great Irish author and his lasting effects on world literature and society.

thursday 5

Around town

Leila Steinberg and DJ Fuze *Yerba Buena Center for the Arts*, 701 Mission, 978-2000, 6pm, free. The late Tupac Shakur's life and work is discussed by Steinberg, his former manager. *Continued on page 72*

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

Fourth of July

Our guide to Independence Day festivities in the Bay Area. By Sarah Lidgus

It's time once again to gather as a nation, with coolers of beer and exploding sticks of fire, and celebrate the birth of this great country. The Bay Area has a little something in store for every persuasion (per usual), making the fun and excitement of patriotism last 'til the twilight's last gleaming — or at least until 11 p.m. that night. The following events take place Wed/4.

San Francisco

'Afterfire' Post-explosion fun heats up Ruby Skye until 3 a.m., with deep house producers and DJs Rasoul and Ellen Ferrato. 9 p.m., *Ruby Skye*, 420 Mason, \$7-\$10. (415) 693-0777, www.2ndsuniday.com.**Fourth of July Waterfront Festival** The proverbial mother of all Fourth of July festivities in San Francisco is the *San Francisco Chronicle's* daylong blowout by the bay. Nonstop music, food, and random acts of entertainment culminate with the explosion of more than 4,000 works of fire. For those keeping tabs, this year's air show features not only silver and popping kourmous but also the mysterious "surprise novelty shells." Yee-haw! 2 p.m.; fireworks 9:30 p.m., *waterfront from Fisherman's Wharf to Ghirardelli Square*, Free. (415) 777-7120.'Indie-pendence Day' See 8 Days a Week, page 48. 9 p.m., *Ten 15 Folsom*, \$10. (415) 675-9955.**Interdependence Day barbecue** *Sahara Buddhist Center* welcomes all comers to eat a veggie lunch and learn about Buddhism. 1-3:30 p.m., *Delano*, Free. (415) 585-9161.**National Maritime Museum** Hop aboard the historic sailing vessel *Balclutha* for a full-course dinner, or head to the Maritime Museum for a family dinner featuring clowns, jugglers, and face painters for the kids. Proceeds benefit the San Francisco Maritime Park's preservation and education programs. 7:30 p.m., *San Francisco Maritime Park*, *Fisherman's Wharf at Hyde Street Pier*, Hyde at Jefferson, \$45-\$125. (415) 561-6662, ext. 18.**Nude Freedom Day** Exercise your right to bare ass with other like-minded Americans down at the clothing-optional northern zone at Baker Beach.Body painting is this year's theme, so BYO paintbrush and refreshments. 1 p.m., *Baker Beach*, near the *Presidio*, Free. (415) 435-8794.**Ol' Fashioned Fourth of July Alternative Family Picnic** Billed as the gayest Independence Day concert in the entire 50 states, this annual event features family entertainment from the likes of the Dixieland Dykes and Mr. Pat-A-Cake the Rainbow Clown. 11 a.m.-3 p.m., *Yerba Buena Gardens*, 899 Howard, Free. (415) 543-1718.**Red and White Fleet** Get a new perspective on an old tradition by hanging out on decks of the Red and White Fleet. Watch the fireworks from the bay with refreshing snacks and drinks just a motion away. Departs 7:45 and 8:15 p.m., *Pier 42½*, *Fisherman's Wharf*, \$18-\$36. (415) 447-0597.**'Tropicalia'** March on down to the Mission for El Rio's afternoon of Brazilian beats with DJ Soulsalama and some sexy samba dancers. This event benefits Street Angels of Brazil, a group that works to increase public awareness of children's rights and health care. 3-8 p.m., *El Rio*, 3158 Mission, \$7-\$100. (415) 282-3325.

Bay Area

California Symphony at Concord The California Symphony plays in the name of patriotism during its annual Fourth of July concert. Activities for kids are provided, and a fireworks extravaganza caps off the evening. 8 p.m., *Chronicle Pavilion*, 2000 Kirker Pass, Concord, \$14-\$29. (510) 762-BASS.**Celebration on the USS Hornet** If you've ever felt that the most appropriate setting for Latin jazz was a United States military aircraft carrier, your wish has been granted. Check out all the fun onboard: music, kids' activities, wine from Rosenblum Cellars, and a dance floor big enough to land a plane on. 1-10 p.m., *USS Hornet Museum*, Pier 3, Alameda Point, Alameda, \$5-\$30. (510) 521-8448.**Concord Fourth of July Parade** Begun in 1991 as a welcome-home celebration for veterans of the Gulf War, this parade continues the tradition.Noon, *Todos Santos Plaza*, *Willow Pass* and *Miravista*, Concord, Free. (925) 798-9728.**Fireworks cruise on the Potomac** If you wanna ride in style, check out the tony digs on Franklin D. Roosevelt's presidential yacht. A wine-and-cheese dockside reception kicks off the fun and is followed by a three-hour tour around the bay. 6 p.m., *Jack London Square*, Oakl, \$150. (510) 627-1215.**Fourth of July at the Berkeley Marina** Berkeley's daylong celebration may hold the title this year for the most unique and random offerings around the bay. Go for a free sailboat ride, wonder at the oddities of the art cars, or listen to one of the many musical acts until the fireworks go off at dusk. *Cars in by 7 p.m. and out after 10 p.m.*, *Berkeley Marina*, Berk, Free. (510) 548-5335.**Fourth of July picnic** The International Rescue Committee hosts a picnic to welcome new Burmese refugees. Stop by for Burmese food, music, and kids' activities. Noon-3 p.m., *Diamond Park in the Redwood Grove*, 3860 Hanly, Oakl, Free. (415) 863-3777.**July Fourth at Jack London Square** If size matters, the biggest festival in the East Bay can be found in Oakland, with everything from the frisbee-catching Northern California Disc Dogs to Lori and R.J. from Kids W.B. Featuring two stages of music throughout the day, along with wagon rides, evening fireworks, and Uncle Sam, the square's got you covered like a carpet bombing. Noon; *fireworks 9:30 p.m.*, *Jack London Square*, Oakl. Free. (510) 814-6000.**Marin County Fair 2001** The Marin County Fair culminates on July 4th, when compatriots celebrate with buckets of cotton candy and the thrill of more than 28 carnival rides. Celebrate your American heritage with musical groups Hiroshima and the Preservation Hall Jazz Band. 11 a.m.-11 p.m., *Marin County Fairgrounds*, *Avenue of the Flags*, San Rafael, \$8-\$10. (415) 472-3500.**Mayor's Fourth of July Parade** The self-declared "longest procession in northern California," with more than 2,000 participants, has been marching, floating, or riding through downtown Alameda on the fourth for 26 years. 10 a.m.-12:30 p.m., *downtown Alameda*, Free. (510) 748-4565.**Redwood City Parade** Head to the 'Wood for the town's 62nd annual holiday parade and experience firsthand the duality of the parade themes "Our American Heritage" and "2001: A Space Odyssey." Parade 10:30 a.m., *Brewster and Arguello*; fireworks 9:30 p.m., *Broadway at waterfront*, Redwood City, Free. (650) 562-3624.**San Francisco Symphony with Etta James** You can just skip the red and white and get with the Queen of the Blues as Etta James performs with the San Francisco Symphony. The symphony, conducted by George Daugherty, adds a little Duke Ellington to the mix of patriotic Sousa marches and the national anthem. 8 p.m., *Shoreline Amphitheatre*, 1 Amphitheatre Way, Mountain View, \$18.50-\$31. (650) 541-0800.**'worldOneday 2001'** Hang out with students from the El Cerrito High School radio station KECG as they host an exciting day of world music celebrating global independence. 10:30 a.m.-6:30 p.m., *Cerrito Vista Park*, Moeser at Pomona, El Cerrito, Free. (510) 233-0611. *

PHOTO OF FAKE PAINTERS FROM BERKELEY MARINA FOURTH OF JULY CELEBRATION

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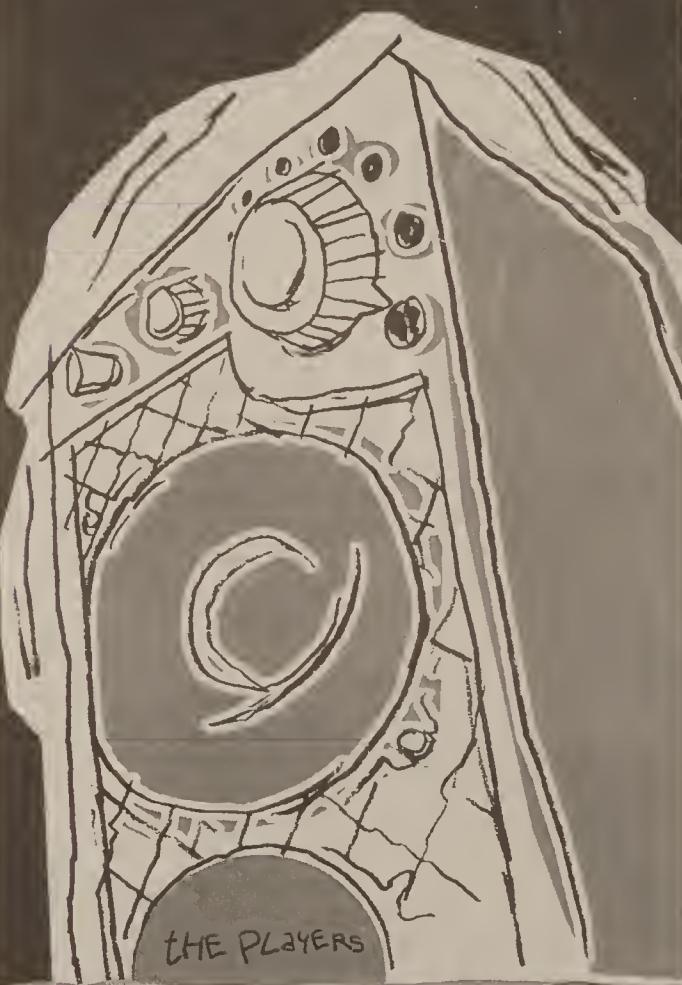
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summer in the city

We define summer as July, the city as San Francisco. Put them together: They add up to *Summer in the City*, the annual series of great pops and light classics from the San Francisco Arts Commission and the San Francisco Symphony. *Summer in the City* 2001 heats up with Ray Charles, Bugs Bunny on Broadway, Jubilant Sykes, Eileen Ivers, Latin Rhythms, and a staged concert production of Stephen Sondheim's *Sweeney Todd*. It happens in Davies Symphony Hall, every weekend, from July 6 to July 28.

FRI JUL 6 8 PM
SAT JUL 7 2 PM
BUGS BUNNY ON BROADWAY
George Daugherty conductor
San Francisco Symphony
Bugs is all ears for the music that accompanies his Looney Tune exploits as he confounds Elmer Fudd and runs cyclones around Porky Pig. You'll enjoy the Warner Bros. originals on the silver screen, with George Daugherty and the Orchestra backing up the rascally rabbit.

THU JUL 12 8 PM
TCHAIKOVSKY SHOWCASE
Christopher Wilkins conductor
Vardan Mamikonian piano
Tchaikovsky Three excerpts from *Mazepa*
Tchaikovsky Piano Concerto No. 1
Tchaikovsky *Romeo and Juliet*
Tchaikovsky *1812 Overture*

FRI JUL 13 8 PM
An Evening With RAY CHARLES and the SFS
Christopher Wilkins conductor
Ray Charles is one of a kind, a legendary performer of such magnetism and magic that for half a century he has been thrilling audiences with a unique style that melds pop, rock and soul.

TICKETS:
Jul 14, 28: \$15-\$30
Jul 13, 19, 20, 21: \$15-\$25
Jul 6, 7, 12, 26, 27: \$15-\$54; Youth 17 and under: \$7.50-\$27

Along with the music, you can enjoy light suppers, salads, snacks, desserts and drinks in our lobby, complete with entertainment.

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SAT JUL 14 8 PM
LATIN RHYTHMS

Willy Chirino
Vivendo de Pão
Our sizzling night of Latin Rhythms returns—a red-hot program featuring dazzling salsa artist Willy Chirino, fresh off the release of his hit album *Afro-disiac*, and the soulful samba sounds of Vivendo de Pão.

THU JUL 19 8 PM
FRI JUL 20 8 PM
SAT JUL 21 8 PM

Sweeney Todd
The Demon Barber of Fleet Street

Rob Fisher conductor
George Hearn Sweeney Todd
Patti LuPone Mrs. Lovett
Lisa Vroman Johanna
Davis Gaines Anthony Hope
San Francisco Symphony and Chorus
Lonny Price director
Stephen Sondheim's "musical thriller" *Sweeney Todd, The Demon Barber of Fleet Street* is one of the great works of the American musical theatre. Part Broadway musical, part operetta, this story of passion and revenge set in Victorian London captured the world's imagination when it premiered in 1979 and quickly became a legend, sweeping the Tony Awards that season. This staged concert production stars superlative actress and Broadway diva Patti LuPone as Mrs. Lovett and George Hearn as Todd, a role he played on Broadway and the national tour. Lisa Vroman, lately of *The Phantom of the Opera* in San Francisco and on Broadway, sings the role of Johanna. This will be the musical event of the summer.

THU JUL 26 8 PM
RUSSIAN SPECTACULAR
Keri-Lynn Wilson conductor
Chiao-Ying Chang piano
Tchaikovsky Marche Slave
Rachmaninoff Piano Concerto No. 2
Rimsky-Korsakov Capriccio espagnol
Stravinsky Firebird Suite

FRI JUL 27 8 PM
AMERICAN FANFARE
Keri-Lynn Wilson conductor
Kevin Cole piano
Jubilant Sykes baritone
Copland Fanfare for the Common Man
Traditional Spirituals A City Called Heaven, Were You There?
Copland Appalachian Spring
Gershwin Rhapsody in Blue
Songs by Rodgers, Sondheim and Gershwin
Gershwin An American in Paris

SAT JUL 28 8 PM
THE EILEEN IVERS BAND

The sensational Eileen Ivers and her band bring *Summer in the City* to a close. Ivers, the former lead fiddler of *Riverdance*, blends an Irish-based fusion style with the sounds of world-music—including be-bop, Cuban and South African rhythms.

JUBILANT SYKES

SPECIAL EVENTS

SUN JUL 1 2 PM
Stern Grove Festival presents
A FREE CONCERT
AT SIGMUND STERN GROVE
Midsummer Magic

George Daugherty conductor
JieBing Chen erhu
San Francisco Symphony
Smith-Sousa *The Star Spangled Banner*
Mendelssohn Suite from *A Midsummer Night's Dream*
Ellington Suite from *The River*
Chen Gang and He Zhanhao
The Butterfly Lovers Concerto

WED JUL 4 8 PM
SHORELINE AMPHITHEATRE,
MOUNTAIN VIEW

JULY FOURTH AT SHORELINE
Red, White and Blues!

George Daugherty conductor
Etta James vocalist
San Francisco Symphony
TICKETS: Reserved Seating \$3; Lawn Seats \$26
Children 12 and under \$18.50
Parking is included with purchase of ticket
Call Ticketmaster at (415) 421-TIXS or visit
ticketmaster.com. Please note an additional service charge will be added to all
Ticketmaster orders.

SUN JUL 22 2 PM
SHARON MEADOW IN GOLDEN GATE PARK
San Francisco Arts Commission presents

FREE CONCERT AT SHARON MEADOW

George Daugherty conductor
San Francisco Symphony

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CHAO-YING CHANG



Thursday 5

From page 70

and Fuze, a former Digital Underground DJ, as part of the "Hip-Hop Nation" festival.

Bay Area

'Extreme Joyce: Reading on the Edge' UC Berkeley, Clark Kerr campus, 2601 Waring, Berk; (510) 642-2754. 9am-5:30pm, \$15-25. Through Fri/6. See Wed/4.

Authors

'Censored 2001' release party City Lights, 261 Columbus; 362-8193. 7pm, free. Project Censored Peter Phillips presents the latest edition of this investigative series.

friday 6

Around town

Book sale San Francisco Public Library, Main Branch, 100 Larkin; 437-4857. 11am-2pm, free. Shop for books priced \$1 or less at this periodic sale.

Bay Area

'Extreme Joyce: Reading on the Edge' UC Berkeley, Clark Kerr campus, 2601 Waring, Berk; (510) 642-2754. 9am-5:30pm, \$15-25. See Wed/4.

'Legendary Eightees' Oakland Museum of California, wall at 10th St. and Fallon, Oakl; (510) 321-7080. 9pm, free. See 8 Days a Week, page 48.

Authors

Ripe Fruit reading A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. Students from this creative-writing school read their work.

Bay Area

Swans Marketplace author series Ninth St at Clay, Oakl; (510) 525-3948. 5:30-7pm, free. Well-known and emerging authors such as Al Young, Marie Elena Gaspari, and Jack and Adelle Foley read from their work.

saturday 7

Around town

Grant-writing workshop Build, 483 Guerrero; 643-8118. 10am-1pm, \$29, reservations suggested. Professor Hank Pellissier leads a one-time intensive class on writing a successful proposal.

Bay Area

'Legendary Eightees' Grand Lake Theater, wall at Lake Park and Walker, Oakl; (510) 321-7080. 9pm, free. See 8 Days a Week, page 48.

Benefits

Redstone Tenants Association benefit Lab, 2948 16th St; 701-1431. 8-10pm, \$10-100. The advocacy group holds a fundraiser featuring performances by the San Francisco Labor Chorus, actor Ian Ruskin, Alison Wright, musicians Elitrea and Kali, and others as part of LaborFest.

Authors

David Stenn Booksmith, 1644 Haight; 863-8688. 7pm, free. The film historian discusses Clara Bow: Runnin' Wild and Bombshell: The Life and Death of Jean Harlow.

Bay Area

'Brazos River Review' reading Walden Pond Bookstore, 3316 Grand, Oakl; (510) 832-

4438. 7-9pm, free. Contributors Floyd Salas, John Campion, and Claire Ortala read selections from the literary journal.

sunday 8

Around town

'Remembering Finocchio's: 50s and 60s' GLBT Historical Society, 973 Market; 777-5455. 2-4pm, free. Various stars, staff, and patrons from this San Francisco nightclub, including Alesia Brevard and Tony Marquez, meet for an informal roundtable discussion.

Sivananda Yoga Center open house Sivananda Yoga Center, 1200 Arguello; 681-2731. 10:30am-8pm, free. The center welcomes visitors with a free lecture, meditation, and yoga class, plus a concert by Stephen Fiske.

Bay Area

'Legendary Eightees' The Kaiser Building, wall at 21st and Harrison, Oakl; (510) 321-7080. 9pm, free. See 8 Days a Week, page 48.

Authors

Daniel Alef San Francisco Public Library, Main Branch, Koret Auditorium, 100 Larkin; 557-4277. 2-4pm, free. The novelist reads from Pale Truth.

Lisa Michaels San Francisco Public Library, Main Branch, Latino-Hispanic Community Meeting Room, 100 Larkin; 557-4277. 1-3pm, free. The writer discusses and reads from her work.

Ripe Fruit anniversary party SoniArts, 934 Brannan; 337-4369. 2-6pm, free. The creative-writing school celebrates its 10th year in business with readings by poets such as

critic's choice: events

'Torture'

July 7-Oct. 14,
Herbst International
Exhibition Hall

Over the years, creative types in the business of inflicting physical and mental agony have produced spike-encrusted chairs; "iron maidens" fitted to skewer still-living prisoners; pointy, jaw-jabbing "heretics forks"; and sinister metal headpieces with donkey ears attached, known as "branks." Not for the faint of heart is the gruesome "Torture: An Exhibition of European Instruments of Torture and Capital Punishment from the Middle Ages to the Present," a traveling exhibit culled from the Criminal Medieval Museum of San Gimignano, Italy. While the show provides a startling visual feast, its main purpose is to inform visitors about human rights violations (it's even endorsed by Amnesty International and the Human Rights Watch). Though it's clearly not for the overly sensitive, history buffs and bloodthirsty curiosity-seekers should step right up. During "Torture"'s run, lectures, debates, and documentary film screenings will help enforce the exhibit's purpose as an anti-death penalty educational tool. Daily, 10 a.m.-8 p.m., the Presidio, Moraga at Montgomery, S.F. \$6-\$9. (415) 646-0606, www.torturamuseum.com. (Cheryl Eddy)



PHOTO OF AN IRON MAIDEN

A QUICK TUTORIAL
IN THE
subtle art of

BODY LANGUAGE

The 6th Annual San Francisco Silent Film Festival, July 8, 2001, at the Castro Theatre. Check out an art form that was ahead of its time. This year's festival features "It" starring Clara Bow as one of four films; all with live musical accompaniment. For tickets and information call 552-2075 or visit silentfilm.org.

THE SAN FRANCISCO
SILENT
FILM FESTIVAL

'Lurid Stories: Charles Gaines'

Through July 28, *Walter McBean Galleries*

A number of friends have recently confessed to having feelings of sleep-depriving anxiety — a not-surprising response to a shifting economy and political regime. So there's definitely something timely about "Lurid Stories," the exhibition of recent works by Los Angeles-based artist Charles Gaines. His conceptually tinged pieces could safely be described as art of apprehension. In Gaines's artistic worldview, dread and disaster come wrapped in cool, calm packages. Encroaching mayhem is presented in forms that are honed down to models and condensed narratives. Some, such as the show's two standout sculptures, run according to the clock. *Falling Rock*, for example, looks like a tall, modernist grandfather clock but has a rock suspended in its glass interior. At semiregular intervals the rock takes a bungee jump that shakes the room, shatters glass, and rattles the nerves in a visceral, yet elegant manner. An audio track of theatrical screams emanates from the nearby *Airplane Crash Clock*, a large mechanized model of a jet crashing on the outskirts of a Manhattan-like metropolis. It's a funky piece, the elements cheerfully represented with plastic and balsa wood, like a high school science project. Yet it suggests that disasters are events that happen as part of the framework of life; they're to be expected and also questioned. Gaines consistently points to parallels between cruel nature and harsh culture, though he's less successful in two-dimensional media. A series about lost backpackers and tragic camping trips combines black-and-white photos of landscapes and of the individuals who were somehow swallowed by them, and text narratives of their fates. The presentation is a tad too academic to be involving. Another group of works pairs celestial coordinates with scenes of sordid crimes in Los Angeles, an equation in which the stars calmly lord over the earthly commotion. Gaines, who is this year's recipient of the San Francisco Art Institute's prestigious Adeline Kent Award, traffics in just that kind of command: the tales he tells may be lurid, yet he presents them with lucidity and grace.

Mon.-Sat., 11 a.m.-6 p.m., *San Francisco Art Institute*, 800 Chestnut, S.F. (415) 749-4563. (Glen Helfand)

Priscilla Lee and Al Young, as well as an open mic, raffle, and other surprises.

Bay Area

'Comet' magazine reading *Stork Club*, 2330 Telegraph, Oakl.; (510) 444-6174. 8pm, \$3. See 8 Days a Week, page 48.

monday 9

Around town

Women's Safety Project open house Jon Sims Center, 1519 Mission; 565-7344. 8:30-10pm, free. Graduates of the self-defense class demonstrate their skills during this event.

Authors

Timothy Ferris *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The UC Berkeley science professor discusses *Life Beyond Earth*.

Carole Terwilliger Meyers *San Francisco Public Library*, Sunset Branch, 1305 18th Ave; 753-7130. 7pm, free. The author gives a slide presentation on *Weekend Adventures in Northern California*.

Bay Area

Sheila Kohler *Cody's*, 2454 Telegraph, Berk.; (510) 845-7852. 7:30pm, free. The novelist reads from *Children of Pithiviers*.

tuesday 10

Around town

Electronic Frontier Foundation housewarming party EFF, 454 Shotwell; 436-9333. 7pm, free. The civil liberties organization celebrates its 11th birthday with food, drink, and music.

'Right to a Roof' AFM Local 6, 116 Ninth St.; 642-8066. 7:30pm, \$3-10. This LaborFest event explores the struggle for affordable housing through poetry, lectures, and music.

'US-Russian Relations: The First Decade' World Affairs Council, 312 Sutter; 293-4600. 11:30am, \$5. Stanford political science professor Gail Lapidus discusses this topic.

Bay Area

'Compassionate Friends' *Presbyterian Church*, 4101 Park, Oakl.; (510) 530-5311. 7pm, free. The nonprofit group meets on the second Tuesday of each month to offer support to bereaved parents.

Authors

Sheldon Greene *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The novelist discusses *Burnt Umber*.

Joyce Johnson *Booksmiti*, 1644 Haight; 863-8688. 7pm, free. The writer talks about *Door Wide Open: A Beat Love Affair in Letters*, 1957-1958.

Lenny Shavelson *Modern Times Bookstore*, 888 Valencia; 282-9246. 7:30pm, free. The physician and journalist discusses *Hooked*.

Will Skinner, Owen Hill *New College of California*, Blue Books, 766 Valencia; 437-3494. 7:30pm, free. The two authors read from their work.

Bay Area

Mandy Attili *Cody's*, 2454 Telegraph, Berk.; (510) 845-7852. 7:30pm, free. The perfumer discusses *Essence and Alchemy: A Book of Perfume*.

Dave Eggers *Book Passage*, 51 Tausal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist talks about *A Heartbreaking Work of Staggering Genius*.

Bay Area

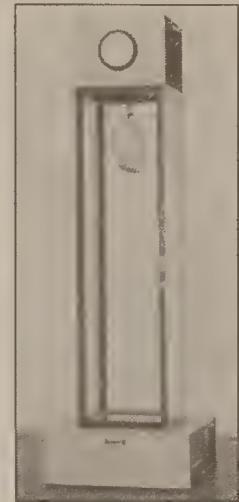
Sheila Kohler *Cody's*, 2454 Telegraph, Berk.; (510) 845-7852. 7:30pm, free. The novelist reads from *Children of Pithiviers*.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list cafe exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Extended hours until July



FALLING ROCK (2000), BY CHARLES GAINES

ers. Through Sun/8. Works on "010101" Web site viewable through 2001 at www.sfmoma.org. "Stranger Passing: Collected Portraits by Joel Sternfeld." Sixty-five large-scale color photographs. July 6-Oct 2.

Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. \$6, \$3 seniors, students, and youths; free for members (free first Tues). "Elevated." Newly commissioned works by San Francisco graffiti artists.

Through Sat/14. "Roots, Rhymes and Rage: the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. Through Aug 12.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk.; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part one of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Oakland Museum of California 1000 Oak, Oakl.; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. \$6, \$4 seniors and students. "Every Worker Is an Organizer: Farm Labor and the Resurgence of the United Farm Workers." Fifty-eight photographs by David Bacon. Through Aug 26. "Made in Oakland: The Furniture of Garry Knox Bennett."

More than 80 pieces of furniture by Garry Knox Bennett. Through Sept 2.

galleries

Opening

Adobe Books 3166 16th St; 864-3936. Daily, noon-10pm. "The Red Man Show," portraits by local artists (reception Fri/6, 8-10pm). July 6-Aug 20.

Braunstein/Quay 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. "Bounded by Fences," works by Michael McConnell; paintings by Nellie King Solomon (reception Sat/7, 3:30-5:30pm). July 5-28.

525 Market 525 Market, lobby; (510) 222-8215. Call for hours. "The Reflected Image," works by nine print artists. July 7-Aug 18.

Fraenkel 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Lovers," photographic works by Nicholas Nixon; "Several Exceptionally Good Recently Acquired Pictures XIV," photographs by various artists. Both exhibits run July 7-Aug 25.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Sat, 11-5:30pm. "Rotating Paintings," works by John Beech; works by Mildred Howard. Both exhibits through Sat/7. "Introductions 2001," works by Inga Dorosz and Amanda Fin, Maria Ezcurra, Eamon Ore-Giron, and Gregory Stone (reception Sat/14, 11am-5pm). July 10-28.

Glama-Rama! 417 South Van Ness; 861-4526. Call for hours. Paintings by Cathy Liu (reception Sun/8, 6-9pm). July 8-Sept 2.

Hackett-Freedman 250 Sutter, Fourth fl.; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Paul Wonner: Select Works from the Sixties," paintings by Paul Wonner. Through July 28. Recent paintings by Kyle Staver; "Expectations and Desires," works by Michael Ananian (both receptions Sat/14, 11am-5pm). July 5-28.

Herbst International Exhibiton Hall 385 Mora-ga Avenue; (415) 861-9838. Daily, 10am-8pm. "Torture: Exhibition of European Instruments of Torture and Capital Punishment from the Middle Ages to the Present," collection of torture devices from the Criminal Medieval Museum of San Gimignano, Italy. July 7-Oct 14. See 8 Days a Week, page 48.

Robert Koch 49 Geary; 421-7000. Tues-Sat, 10:30am-5:30pm. "Entomology," works by Jo Whaley; works by Holly Roberts (both receptions Sat/14, 2-5pm). Both exhibits run July 5-Aug 25.

Melting Point Gallery 1340 Bryant; 769-2939. Wed, Fri-Sat, 1-6pm; Thurs, 1-8pm; and by

appt. "Significant Debris: the failure of rational thought," new "black paintings" by Tom Fowler. July 7-28.

Mission Cultural Center 2868 Mission; 821-1155. Mon-Sat, 10am-5pm. "Mexico City Contemporary Artists," 70 works by artists from Mexico City; "Mitos andinos," paintings by Luis Arias Vera (both receptions Fri/6, 7-9pm). Both exhibits run through July 30.

Scott Nichols 49 Geary, Fourth fl.; 788-4641. Tues-Sat, 11am-5pm and by appt. Photographs of Vietnam by Peter Steinbauer (reception Thurs/5, 5:30-7:30pm). July 5-Sept 1

Paxton Gate 824 Valencia; 824-1872. Mon-Thurs, noon-7pm; Fri, noon-8pm; Sat, 11am-8pm; Sun, 11am-7pm. "Art Deco," more than 80 pieces of "art deco" (reception Sat/14, 6-9pm). July 5-Aug 19.

project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 10:30am-5:30pm. "Variations," works on paper by Robert McGill, David Mabscott, and Eleanor Mikus (reception Thurs/5, 5:30-7:30pm). July 5-31.

San Francisco Academy of Art College Gallery 688 Sutter; 931-5892. Mon-Fri, 9am-5pm. "Back and Forth," recent images by Gabriela Hasbun (reception Thurs/12, 6-8pm). July 10-19.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm.

"(a)way station: The Architectural Spaces of Migration," multimedia project by KW:a (reception Thurs/12, 6-8pm). July 10-Aug 3.

Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.

Works by Matthew Picton and Danny Shain (reception Sat/14, 1-5pm). July 5-31.

Washington Square Gallery 1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt. "Soul on Rice," works by Vicki del Rosario and Tomashi (reception Sat/14, 4-6pm). July 14-Aug 2.

James Willis/Larry Evans 77 Geary; 398-7545. Tues-Sat, 11am-6pm. "Tribal Art Exhibition: A Look Back," numerous works by various artists. July 5-Aug 31.

Stephen Wirtz Gallery 49 Geary, Bankers Investment Building; 433-6879. Call for hours. "New Photographs," color photographs by Todd Hido (reception Sat/14, 3:30-5:30pm). July 7-Sept 1.

Bay Area

Fig Tree Gallery 2599 Eighth St, No. 42, Berk.; (510) 540-7843. Sat-Sun, 11am-5pm and by appt. "Regarding the Figure: Interpreting the Human Form," paintings, drawings, sculpture, and mixed media by East Bay artists (reception Sat/7, 2-6pm). July 7-29.

Lizeth Olivera Gallery 942 Clay, Oakl.; (510) 625-1350. Tues-Sat, 10:30am-6pm. "Nowhere Fast," works by Duane McDiarmid, Danica Phelps, Chris Sollars, and Christopher Moore (reception Sat/7, 6-9pm). July 7-28.

Palo Alto Art Center 1313 Newell, Palo Alto; (650) 329-2366. Tues-Sat, 10am-5pm (also Thurs, 7-9pm); Sun 1-5pm. "Clay and Glass Festival," annual sale and exhibition of works by more than 160 ceramics and glass artists. Sat/7-Sun/8, 10am-5pm.

San Pablo Arts Gallery San Pablo Civic Center, 13831 San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Equilateral: The Works of Three Women," paintings, mixed media, and oil pastels by Anna Edwards, Jeanette Madelen, and Hilda Robinson. July 7-Sept 2.

Ongoing

Alliance Française 1345 Bush; 775-7755. Mon-Thurs, 9am-9pm; Fri, 9am-7pm; Sat, 9am-1pm. Paintings by Justine Formentelli. Through Wed/4.

Aquarius Records 1055 Valencia; 647-2272. Mon-Wed, 10am-9pm; Thurs-Sun, 10am-10pm. "12X12," drawings, paintings, and dioramas by 14 artists. Through Mon/16.

Artseal 1847 Larkin; 567-3523. Tues-Fri, 10am-6pm; Sat, 10am-5pm. "Summer Salon Exhibition," photographs by Martin Elkort, Jim Steinhardt, and Hugh Holland. Through Aug 31.

Galleries

From page 73

Chinatown Community Arts Program Gallery 750 Kearny, Third fl.; 957-1146. Tues-Sat, 10am-4pm. Works by Cynthia Tom, Ikuko Sato, Anna Wong, Leland Wong, Zand Gee, and Jim Dong. Through Sun/8.

Chinese Culture Center 750 Kearny, Third fl.; 986-1822. Tues-Sun, 10am-4pm. "Family Explorations," mixed-media works by Flo Oy Wong. Through Sun/8.

Catharine Clark 49 Geary; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "TimeMotion," new paintings by Susan Dory. "Slumber," new sculpture by Jill Westinstock (both closing receptions Fri/6, 4-6pm). Both exhibits through Sat/7.

Brian Gross Fine Art 49 Geary; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Donald Feasel. Through Sat/7.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). "Kahoom!" group exhibition inspired by cartoon culture (reception Thurs/5, 5:30-7:30pm). Through July 21.

Jack Hanley Gallery 395 Valencia; 522-1623. Wed-Sat, 11am-6pm. Works by Dean Hughes. Through Sun/8.

Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. "Res Non Verba," new paintings by Timothy Berry; "For You/Para Usted," video by Liliana Porter. Through Sat/7.

Japan Information Center 50 Fremont, Suite 2200; 777-3533. Mon-Fri, 9am-5pm (closed between noon and 1). "Chushingura II: Story and Textile Art," tapestries by Lois Lyles. Through Wed/11.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm; Sun, 11am-5pm. "Third Annual Realism Invitational," works by various artists. Through Tues/10.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "William Wheeler: Favorite Places," landscapes of Northern California. Through Sat/7.

Levi's 300 Post 501-0100. Mon-Sat, 10am-8pm; Sun, 11am-6pm. Photographs by John Walder. Through July 29.

Luggage Store 1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt). "INC," new work by Tauba Auerbach, paintings, sculpture, and installation by Ben Prince, and mixed-media works by Will Yackulic. Will Yackulic's paintings, along with the 3-D photographs and calligraphies of Tauha Auerbach and the paintings of Benjamin Prince, all tell stories while bringing in language and its visual presentation — retelling the way they tell. Emerging from a city bloated with the superfluous, hyper-designed, and disassociated information of phantom commerce, all the works redress the present, and re-see it. Through Sat/7. (Noel Black)

Media Alliance 814 Mission, #205; 546-6334. Mon-Wed, Fri, 1-5pm. "Zapatour," documents and images of the Zapatista march from Chiapas to Mexico City. Through Sept 30.

Modernism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Jerry Kearns; sculptures by John De Andrea. Both exhibits through Sat/7.

Presidio Alliance 563 Roper; 561-3993. Mon-Fri, 11am-3pm or by appt. Paintings by Adam Wolpert. Through Sat/7.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "Lurid Stories," works by Charles Gaines. Through July 28. See Critic's Choice.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Age of Innocence," mixed-media works (reception Thurs/12, call for hours). Through July 28.

39th Exposure Gallery and Studio San Francisco Film Centre, Bldg 39, 39 Mesa, Studio 4; 561-3123. Tues-Sat, 1-6pm and by appt. "Essence of Place: Images of the South of France," photographs by Carol Lauten and Anthony Garrett. Through Sat/7.

Velvet da Vinci 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Bounce," installation by Hilary Pfeifer; new jewelry from April Higashi (reception Fri/6, 6-8pm). Through July 31.

Bay Area

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "Art, Science, and Technology," works by Loren Means. Through Aug 3.

Creative Growth Art Center 355 24th St, Oakland; (510) 836-2340. Mon-Fri, 11am-5:30pm and by appt. "simALL," drawings, paintings, prints, ceramics, and wood sculpture by 114 artists with disabilities. Through Aug 17.

Elihu M. Harris State of California Office Building 1515 Clay, Oakland; (510) 238-6952. Mon-Fri, 10am-5pm. "Studio Sessions," new paintings by Hung Liu. Through Aug 3.

Christensen Heller 5831 College, Oakland; (510) 655-5952. Tues-Sat, 11am-6pm; Sun, noon-5pm. "In Honor of Mothers and Daughters," paintings and sculpture by four artists. Through Sun/8.

Mill Valley Art Commission Mill Valley Community Center, 180 Camino Alto; (415) 383-1370. Call for hours. "Nearly Normal," color photographs by Alan Babbitt. Through July 31.

Modemism 685 Market; 541-0461. Tues-Sat, 10am-5:30pm. New paintings by Jerry Kearns; sculptures by John De Andrea. Both exhibits through Sat/7.

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Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772 or [www.therichmondartcenter.org](http://therichmondartcenter.org). Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Top of the Map," group exhibition of 27 West Contra Costa County artists. Through Fri/6. "Bay Area Selections — Jewelry/Metal Arts," works by seven artists. Alexandria Peinleton is like a Carl Fabergé for the new millennium. Setting multicolored peridot stones in silver giraffes,

crocodiles, and sea horses, she creates spare designs inspired by (but quite different from) the famed Fabergé eggs. Remi Rubel's bottle-cap hangings on the adjacent wall take recycling to new heights. Her amazing, intricate tapestries are grids of flattened bottle caps linked together by metal rings. Each cap contains a bit of artificial turf, fur, zipper, linoleum, candy wrapper, feather, or any of a zillion different fabric scraps. Jessica Davies also uses recycled materials, but much more sparingly, in her rings and brooches, which combine smooth sterling silver with colored plastic bristles from an old-fashioned men's hairbrush. The other award winners include Jennifer Dawes, Joseph Slusky, and well-known San Francisco jeweler Petra Class. Through Aug 18. (Westbrook)

21 Grand 21 Grand, Oakland; (510) 444-7263. Thurs, noon-8pm; Fri-Sun, noon-6pm. "Sojourn," works by Larry Myers. Through Sun/8.

Women's Cancer Resource Center Gallery 3023 Shattuck, Berkeley; (510) 548-9286. Tues-Thurs, 1-7pm; Sat, noon-4pm. "Queens of Ethiopia," works by Esete-Miriam A. Menkir. Through Wed/11.

Bay Area

The Merry Wives of Windsor Lakeside Park, Duck Pond Meadows, Perkins and Grand, Oak; (415) 865-4434, ext 5000. Free. Opens Sat/7, 7pm. Runs Fri-Sat, 7pm; Sun, 4pm. Through July 15. "Free Shakespeare in the Park" returns for its 10th year, with Ken Ruta starring in this rendition of the Bard's comedy.

The Skin of Our Teeth Bruno Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. \$22-41. Previews through Fri/6, 8pm. Opens Sat/7, 8pm. Runs Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm; Sun, 4pm). Through July 29. The California Shakespeare Festival presents Thornton Wilder's comedy.

West Side Story Contra Costa Civic Theatre, 951 Maeser Lane, El Cerrito; (510) 524-9132. \$6-15. Opens Fri/6, 8pm. Runs Fri-Sat, 8pm; Sun/15, July 22, July 29, Aug 5, 2pm. Through Aug 11. Kathleen Ray directs this rendition of the popular musical.

Ongoing

American Booty, Four Friends, and Woody Allen's Titanic Shelton Theatre, 533 Sutter; 221-5841. \$12-15. Thurs-Sat, 8pm. Through Sat/14. The Schinder Theatre Company presents three original plays directed by Greg Zinger.

The American in Me Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$8-30. Through Sat/7, 8pm; Sun/8, 2:30 and 7:30pm. Our troubling national pastime of putting a price tag on the priceless is at the heart of Rebecca Gilman's comedy-drama examining the fertility "industry." At the center of the play are Ben (Jeff Parker) and Jeannie (Bethany Alexander), a childless couple whose struggles to conceive bring them to a nightmarish "support" group run by Winnie (Anne Darragh). Gilman is an adept storyteller, and she weaves a funny and painful web set quivering by the desire to fulfill the myth of the perfect family. The play couldn't be more in tune with our contemporary anxieties, and yet for all its professionalism, I was left feeling dissatisfied: it feels like high-quality TV writing — sharp but synthetic and strictly about what it's about. Director Amy Glazer's fluid staging is a perfect match for the play's terse structure, and the ensemble cast is uniformly excellent. But *The American in Me* seems oddly less than the sum of its parts, more movie of the week than great theater. (Rosenstein)

Betty's Summer Vacation Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25. Thurs-Sat, 8pm; Sun, 7pm. Through Sat/14. In this comedy by Christopher Durang, a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.

Cloud 9 New Conservatory Theatre Center, 25 Van Ness; 801-8972. \$15-25. Wed-Sat, 8pm (also Sun/15, 2pm, no show Wed/4). Extended through Sun/15. Caryl Churchill's satire is set in 1880s British Africa, and explores the connection between colonial oppression and sexual oppression.

Der Alice-Effekt Lixit Theater, 156 Eddy 262-0300. \$10-15. Fri-Sat, 7pm. Rawhide Theater presents this comedy by Clark Morgan about a woman searching for her soul.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm; Sun, 3pm). Extended through July 29. On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stammering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman.



'The Big Orange: California Citrus Label Art'

Through Sept. 30,
California Historical Society

National," "Silver Moon," and "Jumbo" sound like they could be names of cigars, or maybe purebred dogs, but all you citrus-history buffs out there will recognize them as brand names of California oranges. Our state's citrus-export industry blossomed in the early years of the 20th century — about the same time as the advent of refrigerated train cars. Struggling to establish brand identities with East Coast buyers, fruit companies hired graphic design firms to create full-color labels to adorn their wooden crates of oranges, lemons, grapefruits, and limes. All of the labels in this show date from 1900 to 1950. Many of them were designed by the Schmidt Lithograph Company, whose corporate headquarters was right here in San Francisco at Second and Bryant (its clock tower is still there today). More than just advertisements, fruit labels were works of art, very similar in style to the movie posters of that era. Their bold, simple designs pictured round, juicy, perfect oranges, and they glorified everything about California — from our sunny groves of citrus trees to Yosemite's waterfalls to the sparkling white walls of the mission churches. Marketing strategies varied wildly; it seems like almost anything — from a snowman to an Indian with a feathered headdress — was considered a perfectly appropriate logo for a California fruit company, as long as it was somehow associated with a healthy outdoor lifestyle. Then around 1950, cheap cardboard boxes and two-color stamps came along, and the wooden crates and their labels soon became obsolete ... but not forgotten. Tues.-Sat., 11 a.m.-5 p.m., 678 Mission, S.F. \$3, \$1 students and seniors, free for six and under and members. (415) 357-1848. (Lindsey Westbrook)

inkBoat

Fri/6-Sun/8,
Temescal Art Center

A couple of years ago curiosity drove me to see an evening of dance videos at Artists' Television Access. Fewer than a dozen viewers settled in to watch works by Oakland-born Shinichi Momo Koga, a Butoh-influenced artist whose wildly eclectic work had primarily been performed abroad. Before the screening I had never heard of him and his inkBoat collective, but I've never forgotten his mysterious, outrageous, and at times incomprehensible little films with titles such as "Onion," "Falling Dust," and "Dying, Laughing." Today inkBoat includes Butoh artist Kinji Hayashi, modern dancer Tanya Calamoneri, interdisciplinary artist Leigh Evans (who just added Odissi dance to her many skills), and improvisational performer Cassie Terman. All of them are working feverishly to finish inkBoat's biggest piece yet, *Cockroach*, which they'll take to Germany this summer. This concert, *Shards*, which features solos by each artist, is a benefit to help pay for their upcoming trip. 8 p.m., 511 48th St., Oakl. \$12-\$25. (510) 654-3750. (Rita Feliciano)



Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years.

Shear's script has its chunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

theater, dance, spoken word, comedy & performance

stage

calendar

► **Don't Make Me Look Too Psychotic** *Bannam Place Theater, 50A Bannam; 986-4607. Thurs-Sat, 8pm, \$15-18. Open-ended. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this auto-biographical piece after dating a particularly*

incendiary woman. *Psychotic* is gut-busting funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Forever Plaid *New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$16-32. Fri-Sat, 8pm; Sun, 2pm (also Thurs/5, 8pm). Ex-*

tended through July 22. New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.

Island Heat *Phoenix II Theatre, 653 Geary; 986-4607. Open-ended. A musical comedy about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.*

Continued on page 76

COBB'S CLUB COMEDY

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Comedy

From page 75

(510) 433-9909. \$12-20. Thurs-Sat, 8pm. Through Sat/14. Mae Ziglin Meidav's latest play, set on a remote Caribbean island, follows the lives of a rich neocolonial couple whose relationship is riddled by extramarital affairs.

Ladies and Gentleman, the Opposite Sex ... Enters *Exit Theatre*, 156 Eddy; 648-4335.

\$12-15. Fri/6-Sat/7, 8pm. Iron Workers Local 202 presents six original plays on the mysteries and miseries of heterosexual attraction. Of the various themes explored, the objectification of women and the predatory nature of men receive somewhat limited treatment in Malachy Walsh's two-part "Really?" / "What?" and in Daniele

Nathanson's misogynist TV show, "Make Me Up." A more prominent (and promising) theme has to do with the inevitable gap between our ideal and the object of our affection. When our ideal eludes us in reality, we can suffer a supreme alienation, according

to Kat Koppett's "S-I-N" and Eric Schinewind's "Waiting for ..." But the same gap sometimes works to therapeutic effect, as in Cameron Galloway's "Green River, Mon Amour," far and away the evening's finest offering. Together these short works can't avoid a lot of familiar formulas, but Galloway's piece (featuring the author and Geoff Bolt in comic performances of perfect subtlety), as well as one or two other moments (including the improvised finale, "_____!"), may be worth the otherwise highly uneven program. (Avila)

Late Night Catechism *Union Square Playhouse*, 340 Mason; 877-FUNNY-NUN. \$39. Thurs-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open-ended. Maripat Donovan stars as a nun teaching an adult catechism class.

Momma's Boyz: One Man's Journey to Move Out of His Mother's House *H Teatro*, 450, 449 Powell; 433-1172. \$15. Fri-Sat, 8pm; Sun, 7:30pm. Through July 22. The Meehan Brothers present this story of three brothers, one of whom struggles to leave the family nest.

The Most Fabulous Story Ever Told *New Conservatory Theatre Center*, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sat/7, and Sat/14, 2pm); Sun/8, and Sun/15, 2pm. Through Sun/15. Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a bit of serious soul-searching. The first act, in which über-gay couple Adam and Steve hook up with über-lesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the Thornton Wilder-meets-C.B. DeMille shick behind and moves his couples on to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious

turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

Rent *Orpheum Theatre*, 1192 Market; 512-7770. \$35-67.50. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Sun/15. The popular musical returns to San Francisco under the direction of Michael Greif.

Sewing Lessons *Noh Space*, 2840 Mariposa; 621-7978. \$10-15. Thurs/5-Sat/7, 8pm.

Strangefruit Theater Ensemble presents this play about the friendship between surrealist artists Leonora Carrington and Remedios Varo.

Shakespeare's Women *Venue*, 222, 50 Phelan; 239-3132. \$5-10. Fri/6-Sat/7, 8pm; Sun/8, 2pm. *Summerstock@City* presents Libby Appel's version of this production about the women in Shakespeare's plays.

Texas *Thick House*, 1695 18th St; 401-8081. \$15-18 (Mon, pay what you can). Thurs/5-Sat/7, Mon/9, 8pm; Sun/8, 7pm. Through

most of this new play by Judy Soo Hoo, I had a persistent feeling of déjà vu. Everything from *Of Mice and Men* to hefty helpings of Sam Shepard inform this tale of incoming freshman "college boy" Steven (Samuel Sheng), who gets assigned to share a battered trailer on the Texas flats with two whacked-out Cambodian American brothers. Danny (Robert Wu), a veteran of the local bughouse, is a loyal child to his "crazy motherfucker" brother Duke (Feodor Chin), a butcher who specializes in cutting up everything from cows to cars. The twists in this dark, absurdist comedy are predictable, and the high-torque energy of Kelvin Han Yee's direction becomes relentless. Still, for all the play's derivativeness, Soo Hoo's highly stylized dialogue reveals a playful, original voice, and Chin does fine work as the volatile Duke. The best news here is the birth of a brand-new theater company, R/evolution, a collective of underrepresented artists looking to make their own opportunities. (Rosenstein)

Texts for Nothing *Geary Theater*, 450 Geary; 749-2228. \$15-61. Wed-Sat, 8pm (also Sat/7, Wed/11, Sat/14, 2pm); Sun/8, Sun/15, 2pm (also Sun/8, 7pm). Through Sun/15.

One of Samuel Beckett's most neglected prose pieces, this cycle of 13 short texts has only lately come to be recognized as a crucial component of his work. Linking four of the texts in their entirety, director and solo performer Bill Irwin creates a magical theatrical poem that distills the essence of a master. Irwin comes sliding down Douglas Stein's brilliant, towering set (equal parts mountain, bog, and theater) on the seat of his pants and for the next 70 minutes struggles with whether to climb or sink, live or die — frequently managing to do both in the same moment. While Irwin originally appeared in Joseph Chaikin's 1992 staging of *Texts*, his own take is more focused and congruent, content to revel in the mass of contradictions inherent in a single human being. The universal comic tramp Irwin embodies is not just an archetype of all of Beckett's clowns but also of Irwin's own tragicomic identities over the years, a sublime incarnation of human dignity and absurdity from cradle to grave. (Rosenstein)

Tongue of a Bird *Phoenix II Theatre*, 655 Geary; 267-5910. \$14-20. Thurs-Sat, 8pm. Through July 21. Cliff Mayotte directs the Signal Theatre Company's version of Ellen McLaughlin's play. See "Gone Missing," page 40.

The Vagina Monologues *Alcazar Theater*, 650 Geary; 433-9500. \$30-50. Wed/4, 8pm; Fri/6-Sat/7, 8:30pm (also Sat, 5pm); Sun/8, 3 and 7pm. Michelle Clunie, Marga Gomez, and Barbara Rush star in Eve Ensler's play of monologues collected from interviews with women.

The Vagina Monologues *Alcazar Theater*, 650 Geary; 433-9500. \$30-50. Wed/4, 8pm; Fri/6-Sat/7, 8:30pm (also Sat, 5pm); Sun/8, 3 and 7pm. Michelle Clunie, Marga Gomez, and Barbara Rush star in Eve Ensler's play of monologues collected from interviews with women.

Summer '42 *Mountain View Center for the Performing Arts*, Castro and Mercy, Mountain View; (650) 903-6000. \$20-40. Tues, 7:30pm; Wed-Sat, 8pm (also Sat/7 and Sat/14, 2pm); Sun, 2pm (also Sun/8, 7pm). Through Sun/15. TheatreWorks presents this musical about innocence and young love during the 1940s.

prequel to Aeschylus's *The Oresteia* trilogy. See "Gone Missing," page 40.

The Laramie Project *Berkeley Repertory Roda Theatre*, 2015 Addison; (510) 647-2949. \$10-51. Wed/4, Sun/8, 7pm (also Sun, 2pm); Thurs-Sat, 8pm (also Sat, 2pm). See www.berkeleyrep.org for complete schedule. Extended through July 22. Writer-director

Moisés Kaufman and his company, New York's Tectonic Theatre Project, explore the circumstances behind the 1998 murder of Matthew Shepard. The script, interweaving verbatim extracts from hundreds of interviews with Laramie residents conducted by the company, is a harrowing and deeply moving piece of documentary theater. Kaufman and company have crafted the material with such evenhanded skill that you feel a deeply complex tale is being given its due.

And yet this splendid company is made up of theater artists who interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. For all of its painful details and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are. (Rosenstein)

A Life in the Theatre *Berkeley City Club*, 2513 Duran, Berk; (510) 843-4822. \$30. Wed-Sat, 8pm; Sun, 2 and 7pm. Through Sun/15.

David Mamet's comic elegy to the theater makes a fitting farewell as the Aurora Theatre Company's last show at the Berkeley City Club. Aside from a few hiccups on opening night, director Nancy Carlin fluidly stages the quick-change progression of on-and-offstage scenes. But there isn't much "there" there in this early script of Mamet's besides some deliciously pedantic dialogue and an obvious love for the theater's rituals and bittersweet consolations. Warren Keith, as fading older actor Robert, and Michael Shiple, as younger actor John, are both well cast, but neither they nor Carlin find the chemistry or depth that could carry the play beyond a conventional youth-supplanting story. The pastiche scenes from John and Robert's "repertory" wind up becoming the high points of the evening, making the play an enjoyable inside joke rather than a reverent metaphor. (Rosenstein)

Romeo and Juliet *La Val's Subterranean Theater*, 1834 Euclid, Berk; (510) 234-6046. \$8-10. Thurs-Sat, 8pm. Through Sat/14. In Subterranean Shakespeare's rendition, the Bard's love story is set in the 1930s just before Hitler's rise to power.

Summer of '42 *Mountain View Center for the Performing Arts*, Castro and Mercy, Mountain View; (650) 903-6000. \$20-40. Tues, 7:30pm; Wed-Sat, 8pm (also Sat/7 and Sat/14, 2pm); Sun, 2pm (also Sun/8, 7pm). Through Sun/15. TheatreWorks presents this musical about innocence and young love during the 1940s.

dance

Applegames *ODC Theater*, 3153 17th St; 863-9834. Wed, 8pm. \$8-12. This forceful and emotional performance, choreographed by Eva Cerná and Karel Vanek, explores power and sexuality.

Scott Wells and Dancers *Dance Mission Theater*, 3316 24th St; 826-4441. Fri-Sun, 8:30pm. Call for price. The group performs *Acrobatic Heartbreak*, a work that focuses on "acrobatics and theatricality."

Bay Area

Inkboat *Temescal Art Center*, 511 48th St, Oakland; (510) 654-3750. Fri-Sun, 8pm. \$12-25. See Critic's Choice.

performance

'Chautauqua' *San Francisco Main Public Library Auditorium*, 100 Larkin; Thurs, 6pm.

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Free. *Balchula, Fisherman's Wharf*; 557-4563. Sat, 3pm. *Fre*. Ian Ruskin performs in the role of Longshore leader, Harry Bridges. **'Dadafest'** *SoniArts*, 934 Brannan; 861-1554. Fri-Sat, 7:30pm-midnight. \$7-10 (no one turned away for lack of funds). See 8 Days a Week, page 40.

'Moulin Rouge! The Next Stage' 704-3261 Fri-Sat, 9pm. \$15. The Johnny Kats perform sketch and improv comedy.

'Pinta tu propio mundo' *Galeria de la Raza*, 2857 24th St; 826-8009. Sat, 8pm. \$4-8. Woman artists, writers, and DJs rule the stage at this night of poetry and performance.

'Women's Work' *Venue 9*, 252 9th St; 289-2000. Tues, 8pm. \$8-10. This multi-disciplinary show features a solo comedic performance by Erica Sodos, music by Annick Crawford, and choreographed works by Dance Repertory/SF and the Kim Davis Dance Company.

Bay Area

'The (all new) Diary of Black Men (How do you love a Black Woman?)' *Paramount Theatre*, 2025 Broadway, Oakl; (510) 465-6400. Sun, 7pm. \$27.50-32.50. This updated production of Thomas Meloncon's *The Diary of Black Men* explores the issues of relationships and stereotypes amongst the black community.

'Cuatro Maestros Touring Festival' *Julia Morgan Center for the Arts*, 2640 College; (925) 798-1300. Wed, 8pm. \$12-18. This two-hour music and dance performance features Mexican folk dancers and the musical group Los Cenzontles.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.

Build 483 Guerrero; 487-1071. Fri, 8pm: Dojo Fabuloso, gay and lesbian comedy improv, \$7.

Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Greg Proops and Kevin Kataoka, \$15-17.

The Marsh 1074 Valencia; 826-5750, ext 2. Fri, 9pm: Pre-show with Colin Maher, sketch comedy, \$7. Sat, 9pm: "All-Female Comedian Showcase," \$7.

One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Petters, free.

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: San Francisco "Comedy Beat," with comedy, improv, and music, \$7.

Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open mic comedy with hosts Tony Sparks and Tom Smith, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. *Garden House Cafe* 3117 Clement; 668-1640. Open mic, 8pm, free.

Friday: Escape from New York Pizza 333 Bush; 421-0700. "Poetry and Pizza," featuring Elizabeth Robinson and Grace Marie Grafton, to benefit Omnidon Press, 7:30pm, \$5. *Sanchez Concert Hall* 1220 Linda Mar, Pacifica; (650) 355-1882. Poet Rod Clark reads, 7:30pm, \$8-10 donation. *Yakety Yak* 679 Sutter; 351-2090. "Friday Night Poetry at the Yak," featuring Matundu Makalani, followed by open reading, 7pm, free.

Sunday: Buzz 9 139 8th St; 255-8783. "Birth of Verse," slam poetry, 8pm, \$5. *City Lights Bookstore* 261 Columbus; 362-8193. "The Power of Poetry," LaborFest poetry reading with Tillie Olsen, Bob Carson, Nellie Wong, Carol Tarlen, Alice Rogoff, David Joseph, and James Tracy, 5pm, free. *Justice League*

628 Divisadero; 440-0409. "Second Sundays," hosted by Marc Bamuthi Joseph and featuring 1998 National Poetry Slam Champion, Alix Olson, 8pm, \$5-10. *Paradise Lounge* 1501 Folsom; 621-1911. "Poetry above Paradise," with featured reader and followed by open mic, 8pm, free.

Monday: Café de la Paz 1600 Shattuck, Berk; (510) 843-0662. "Poetry Nitro," with host Dale Jensen and featuring Jannie Dresser, 7pm, free. Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," featuring Jeff Erickson, 7:30pm, free. *Rasselas* 1534 Fillmore; 346-8696. Open mic, 8pm, free.

Tuesday: The Beanery 2925 College, Berk; (510) 549-9093. "The Whole Note Poetry Series," featuring Lee Gerstmann and Holly Goodwin, 7pm, free. *Bird and Beckett Books* 2788 Diamond; 586-3733. "Bardic Roundtable," featuring guest poet Q.R. Hand, 7:30pm, free. *Rockin' Java* 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. *Reviewers* are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhoni Patel, and Chuck Stephens. *Film intern* is Alec Nevala-Lee. See *Rep Clock*, page 86, and *Movie Clock*, page 87, for theater information.

Opening

Cats and Dogs See "Fur Sure," page 38. (1:23) *Century Plaza, Emery Bay, Empire, Jack London, Oaks*.

Gen X Cops Raucous, silly Hong Kong action — if only all movies were this insanely enjoyable. A trio of police academy misfits (including *Time and Tide*'s Nicholas Tse) are picked by police department misfit Inspector Chan (the omnipresent Eric Tsang) to go undercover in the underworld. While Chan tries to convince his superiors of the scruffy crew's investigative abilities, the Gen X-ers use their street smarts to infiltrate a gang led by a sneering, leather-clad Daniel Wu; the ultimate target — a sinister, revenge-minded Japanese mobster — is soon within striking distance. Ridiculous good fun here, with slo-mo shoot-outs, overwrought subplots concerning betrayal and loyalty, numerous parachuting scenes, and a bomb that decimates the Hong Kong Convention Center and sends the three *Reservoir Dogs*-attired rookies flying straight into a cameo by producer Jackie Chan. (1:44) *Lumiere*. (Nevala-Lee)

Jump Tomorrow See *Movie Clock*, page 87. (1:35) *Lumiere, Shattuck*.

Kiss of the Dragon See *Tiger on Beat*. (1:38) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Lumiere, Presidio, Stonestown, UA Berkeley*.

Lost and Delirious Léa Pool's first English-language film transcends its tired boarding school location with the kind of incredible teen acting (led by Piper Perabo, uh: *Coyote Ugly!*) that makes any kind of virgin suicide look like a pale gesture, indeed. Pool (*Set Me Free*) has a delicate touch with the coming-of-age genre, and this girls-loving-girls film also reaches beyond a generation of teen sex clichés set in motion by the incredibly platitudinous adventure of two girls in love. Ooo-oooh, love hurts. (1:40) *Embarcadero, Shattuck*. (Gerhard)

Rage: 20 Years of Punk Rock West Coast Style The title is a little misleading, since

this documentary by Michael Bishop and Scott Jacoby casts a wide net that actually snags very few fish. It offers just scatter-shot insight into the L.A. and S.F. punk scenes during their formative years, with major omissions (like X, for one) and too much emphasis on a half dozen or so interviewees, among whom only Jello Biafra sports any real ability to articulate punk as a political-culturological philosophy. (And face it, there's not much novelty anymore in hearing him walk that talk.) The film's initial emphasis on trailblazing hardcore bands — *Screamers, Weirdos, Germs, Dead Kennedys*, etc. — makes this a fun if less-than-definitive flashback for a while. But somewhere after the midpoint the directors let their now-aging subjects let loose a grating load of seldom-enlightening rantage: they whine about what ain't real punk rock (Green Day, corporate signees, and anything else that's not like *Ye Olden Days*), how fucked up society is (so do something about it already), etc. It's kinda sad. Too many of these folks remain as dysfunctionally frozen in a historical moment as the parents and society they originally rejected; *Rage* could use a few more commentators who actually moved on while remaining true to their punk ideals. Still, the fleeting glimpses of Flippin, U.S. Bombs, Circle Jerks, and others in suitably raw archival footage are probably worth it if you still experience the occasional urge to pogo. (1:10) *Red Vic*. (Harvey)

Scary Movie 2 It's gonna be hard to top that through-the-ear penis stabbing. But by granny, you know they're gonna try. (1:35) *Century Plaza, Coronet, Emery Bay, Empire, Grand Lake, Jack London, UA Berkeley*.

Signs and Wonders "There is something monstrous about mirrors," Argentine author Jorge Luis Borges once wrote. He would have enjoyed Jonathan Nossiter's *Signs and Wonders*, in which an American businessperson (Stellan Skarsgård) finds himself trapped in a web of cosmic coincidences after leaving his wife (Charlotte Rampling) for another woman (Deborah Kara Unger). There are ominous symmetries in every shot, and every reflection is coated in dread. The result is a coldly cerebral thriller of male sexual jealousy and the fear of death it conceals. Skarsgård's obsessive insights serve to postpone his own disappearance, but only for a time: not since *Don't Look Now* has a film been so inexplicably steeped in impending violence. While it's too chilly to be a complete success, this grim tour de force (beautifully shot in Athens, Greece) is still a compelling trip through the looking-glass. (1:44) *Lumiere*. (Nevala-Lee)

Ongoing

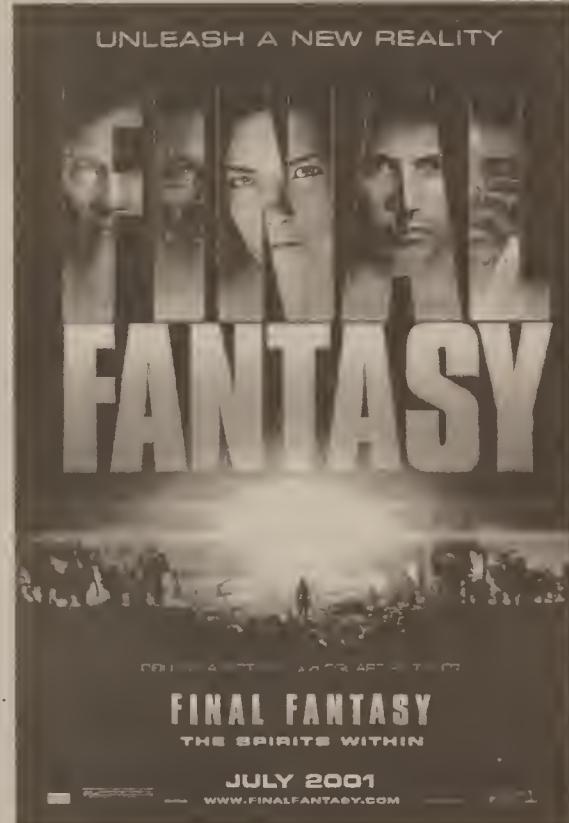
A.I. Billed as a postmortem duet between Stanley Kubrick and Steven Spielberg (à la Frank Sinatra and Celine Dion), *A.I.* makes for maddening and challenging viewing in the worst ways possible.

There's nothing inherently wrong with the premise: a mechanical boy (Haley Joel Osment) searches for flesh and blood affirmation in a brave-new dystopian future. The problem is that Spielberg refuses to let the organic-mechanical tropes work in ways that stimulate the imagination. Instead every concept and situation is agonizingly overexplained and walled up in brick-thick Pinocchio parallels. (If he made *Jaws* today, would it be three hours long with a shark that telepathically explained its motives to its victims?) The performances are good, and the special effects are, like, the best ever, but there's little relief to be had from the nightmare of a syrup-thirsty mainstream filmmaker trying to be all hard and edgy (although it's very funny to hear John Williams trying to

Continued on page 78

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film

calendar

first runs, rep. films,
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Opening

From page 77

sound like Philip Glass and Ligeti). In the end *A.I.* is less concerned about the everyday struggle of young African Americans in South Central Los Angeles must face. A "companion piece" to *Boyz N the Hood*, *Baby Boy* is reality filtered through sensationalism. The film's long stretches of Baby Boy (R&B singer and MTV personality Tyrese Gibson) fighting with his long-suffering girlfriend Peanut (Tamara LaSeon Bass), are occasionally interrupted by loving shots of Gibson's chiseled torso as he makes love to an array of appreciative women, including Yvette (Taraji P. Henson), his other "baby mama." Intentionally painted in broad strokes, *Baby Boy* comes off as a more intelligent update of the Wayans brothers' *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*. The film seems comfortable playing with disturbing cinematic stereotypes — its array of loud, oversexed blacks won't win any NAACP Image Awards — while quietly debunking them through characterization and strong performances. (1:37) *Colma*, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley. (Mosi Reeves)

► *Amores perros* In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. *Amores* feels most like a millennial rockero film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) *Balboa*. (Josh Kun)

► *The Animal* After a near-fatal car crash, Marvin Mange (Rob Schneider of *Deuce Bigalow: Male Gigolo* fame) is rescued by a mad scientist (Michael Caton) who gives him a Frankenstein-style makeover, replacing his broken bits with various animal parts — and in doing so, turns him from fumbling rookie into super cop. The film's biggest selling point — the novelty of watching *Survivor* Colleen Haskell make her major motion picture debut as Marvin's love interest — is minor compensation for suffering through two hours of Schneider indulging his animal urges by racing cars, peeing on chairs, sniffing crotches, and trying to hump everything from goats to mailboxes. (1:29) *Metreon*. (Crawford)

► *The Anniversary Party* Jennifer Jason Leigh and Alan Cumming's codirected feature has every possible indicator of industry-centric navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and barbed than whiny-ass. The writer-directors play a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers (including an "it girl" actress played by Gwyneth Paltrow), and asses that require kissing. But the pretense of happy domesticity is just that. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavily handled all the more subtly damning — and on occasion hilarious. (1:55) *Albany*, Embarcadero, Piedmont. (Harvey)

► *Atlantis: The Lost Empire* Judging from *Atlantis's* preference for anime-influenced visuals over mermaids and leonine kings, the suits at the Mouse House may be tuning in to the animation houses of the rising sun. Milo (Michael J. Fox), a bumbling linguist, hooks up with a group of mercenaries led by submarine commander Rourke (James Garner) in search of the fabled underwater kingdom. The film's foreign influence is readily apparent in its visual palette: the dense cityscape architecture and light-filled possession sequences betray a serious Jules Verne — Japanimation meeting of the minds. Brisk enough for kids and opulent enough for discerning adults, *Atlantis* succeeds by toeing the line just enough left-of-center. (1:28) *Colma*, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck. (Fear)

► *Baby Boy* Director John Singleton hopes to exchange an all-too-familiar tale — the title character's painful maturation from clothes-boosting mama's boy to responsible parent and boyfriend — for his audience's understanding of the everyday struggles young African Americans in South Central Los Angeles must face. A "companion piece" to *Boyz N the Hood*, *Baby Boy* is reality filtered through sensationalism. The film's long stretches of Baby Boy (R&B singer and MTV personality Tyrese Gibson) fighting with his long-suffering girlfriend Peanut (Tamara LaSeon Bass), are occasionally interrupted by loving shots of Gibson's chiseled torso as he makes love to an array of appreciative women, including Yvette (Taraji P. Henson), his other "baby mama." Intentionally painted in broad strokes, *Baby Boy* comes off as a more intelligent update of the Wayans brothers' *Don't Be a Menace to South Central While Drinking Your Juice in the Hood*. The film seems comfortable playing with disturbing cinematic stereotypes — its array of loud, oversexed blacks won't win any NAACP Image Awards — while quietly debunking them through characterization and strong performances. (1:37) *Colma*, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, UA Berkeley. (Mosi Reeves)

► *Big Edna* A New Yorker (Ayre Gross) returns to his Montana hometown to care for an ailing grandfather and ends up fretting over the guy (Tim DeKay) who got away — but a shy Native American (Eric Schweig) with an interest in the culinary arts may signal a change for the better in our hero's love life. *Big Edna's* laconic, deadpan brand of quirk owes more to the overwhelming humor of TV's *Northern Exposure* than any recent Sundance contestants, largely eschewing the kitsch American one has come to expect from the indie nation (hel-lo *Happy, Texas!*). The film's charm tempts one to believe that an actual backwater oasis of tolerance could exist in the Midwest, which is no mean feat. (1:57) *Balboa*, Opera Plaza. (Fear)

► *Bridget Jones's Diary* Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, pre-occupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. (1:35) *Balboa*, Oaks, Vogue. (Crawford)

► *Cirque du Soleil: Journey of Man* (.38) *Metreon* Imax.

► *The Closet* The latest from director Francis Veber (*La cage aux folles*) is as sweet, light, and delightful as a French pastry. François (a very endearing Daniel Auteuil) is kind and quiet ... and thus is considered boring. His shrewish wife leaves him, his teenage son ignores him, and he's about to lose his accounting job at a condom factory, all for being dull. A despairing François is about to jump out of his window when his new neighbor, a retired psychologist (Michel Aumont), talks him out of it. Together they come up with a plan: François will claim that he's gay, which intrigues all, including his huffy colleague (a hilarious Gerald Depardieu) and François's beautiful boss. Many misunderstandings follow, everyone learns and grows, and it's all done with delicious Gallic charm. (1:25) *Clay*. (R.M. Mead)

► *Cop on a Mission* (1:29) *Four Star*, crazy/beautiful Star-crossed teen lovers meet cute, mug for the falling-in-love montage, and are torn apart — for about eight or nine minutes — by forces beyond their control. Carlos (Jay Hernandez), a.k.a. beautiful, rises at dawn each day for a two-hour trek from East L.A. to Pacific

Continued on page 80

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There's even a narrative of sorts in the story of *Jo-Jo*, a dolphin who has to weather four months without his human best friend and swimming partner. Of course, you can't escape without the kind of sermonizing that feels vaguely hypocritical coming from a film crew that had to swim with its wild dolphins to film them (an illegal act in U.S. waters — it endangers the animals). (40) *Meteron Imax*. (Gerhard) **Dr. Dolittle 2** Give Eddie Murphy and his collaborators due credit: the special effects in this retreat are close to flawless, combining live critters, puppets, and CGI so that Murphy can crack wise with beavers, dogs, and all manner of rodents. Would that the plot were equally seamless; as it stands, the movie is equal parts poop and saccharinity. The family-friendly story line — Dr. D. defends a forest from a couple of bloated plutocrats (Kevin Pollak and Jeffrey Jones); while dealing with a lovesick bear on the side — coexists uneasily with the raunchy toilet humor that has become obligatory in recent kiddie fare. Here, it's just *pro forma*, as is a yawn-inducing subplot about Dolittle's eldest daughter. The film tries to skew toward the 13-and-older crowd, but its real mind-set is strictly preschool, and it often becomes so distract-
ed from its genuine source of appeal that one wants to scream: "Just talk to the animals!" (1:28) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Kabuki, Metreon, Oaks, Orinda*. (Nevala-Lee) **Extreme** An imax documentary on the world's best surfers, skiers, snowboarders, and ice and rock climbers could have

degenerated into an ESPN2 highlight reel of Brobdingnagian proportions, but *Extreme* is more poetic than gut-wrenching. An almost meditative essay on man, nature, and the pursuit of adrenaline, it can still leave you gasping: the surfing footage, in which a monstrous mass of water overwhelms a tiny human speck in the foreground, is particularly unforgettable. While it packs less of a punch than 1998's *Everest*, perhaps because the stakes are lower, it happily avoids the condescending tone of most *Imax* spectacles, and its stunning cinematography, thoughtful narration, and evocative ambient score result in a surprisingly classy field trip. (0:44) *Metreon Imax*. (Nevala-Lee)

Evolution Despite relentless anal "humor," a ripped-off-from-*Ghostbusters*-by-the-director-of-*Ghostbusters* plot, and a lack of standout moments (or catchphrases to carry on the legacy of "Who you gonna call?"), Ivan Reitman's latest isn't a total waste of time. As a community college science teacher who stumbles on an extraterrestrial menace, David Duchovny works a certain inspired goofiness into his trademark deadpan delivery. Less winning is the work of CGI beastmaster Phil Tippett (*Jurassic Park*, *Starship Troopers*), whose PG-13 alien critters echo the film itself in that they aren't nearly as funny, scary, or startling as they're meant to be. (1:45) *Metreon, Oaks, 1000 Van Ness*. (Eddy)

► **The Fast and the Furious** A series of mysterious truck hijackings draws undercover officer Brian O'Conner (Keanu apparent Paul Walker) into the world of illegal street

racing. Tops in this crowd of greasers is hulking Dominic Toretto (Vin Diesel), a tough guy with a good heart and a troubled past. With moments reminiscent of recent Hong Kong export *The Legend of Speed* (as well as obvious influence *Point Break*), the nitrous-fueled *The Fast and the Furious* never dreams of being anything more than what it already is: a sweaty popcorn chomper about cars, chicks, adrenaline, male bonding, and the need for speed. (1:47) *Colma, Emery Bay, Grand Lake, Kabuki, Metreon, 1000 Van Ness, UA Berkeley* (Edgy)

☛ **Fast Food, Fast Women** Writer-director Amos Kollek brings together a small ensemble cast of eclectic, eccentric characters: an idealistic, independent-minded waitress who staggers in high heels (Anna Thomson), a prostitute who stutters when she's nervous (Angelica Torn), and a playboy-turned-domesticated dad (Jamie Harris). Often alone, and sometimes together, they stumble through life, looking for love in blind dates, brothels, and personal ads. Like its characters, *Fast Food, Fast Women* starts out slowly — a bit awkward, hesitating, and unsure of itself. However, midway through it gains confidence and hits its stride, blossoming into a quirky, charming flick that gets under your skin and sticks. (1:36) *Rafael* (Crawford)

☛ **The Girl In the Sneakers** Tadai (Pegah Ahangarani), a teenage runaway from the better part of town, discovers life in Tehran's poor south. The trouble begins when a policeman arrests Tadai and a boy she has met in the park for talking alone

together — an act that violates law and custom. After their parents separate them, Tadai flees home to be with her young Romeo, but he proves impossible to reach. The next 24 hours lead Tadai beyond girlhood romanticism as she encounters the

Continued on page 8

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and earnestness, hammering out a cringe-worthy exercise in excess that's insulting to war vets and moviegoers alike. (3:03) *California, Century Plaza, Jack London, Metreon, 1000 Van Ness, (Eddy)*

Pootie Tang (1:12) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.*

The Princess and the Warrior *Run Lola Run* wasn't actually director Tom Tykwer's (or star Irina Potente's) first feature, but it sure wanted you to think it was its own universe making/shattering Big Bang, unprecedently hip and hectic. *The Princess and the Warrior* is a sophomore slam-skunk, a monolithically somber, muddled, and pretentious statement that ends up saying precisely nothing. Sissi (Potente) is a psychiatric nurse whose everyday fumbling through life is interrupted one afternoon by a very large truck. She nearly dies, but an emergency soda-straw tracheotomy is performed by Bodo (Benno Furmann), who happens to be passing by in criminal flight. Some weeks later she's back on her feet and is haunted in dreams by her unknown savior. Tracking Bodo down, she is taken aback by sexy hostility. The angry young fuckup resists this angel of healing love until she just, ah, happens to be in the bank when he and his associates are amid armed robbery gone awry. Tykwer has penned the kind of quasi-fable that requires fevered suspension of disbelief, but *The Princess and the Warrior* is thinky (without the benefit of actual ideas) when it should just swoon. (1:54) *Act I and II, Embarcadero. (Harvey)*

The Road Home *Without Gong Li, Zhang Yimou seems to be remaking his early films — or "undoing" them: at least *Not One Less* tackles arguably his best film, *The Story of**

Continued on page 84

Eat your spinach

By Patrick Macias

Violent, stupid, misogynist, stereotypical, and as healthy as a gas-station hot dog: being a studio-sanctioned action pic, Jet Li's new movie, *Kiss of the Dragon*, is all of those things. Alas, the studio-sanctioned action film, and thus *Kiss of the Dragon*, is also one of the few safe havens for admirable stuff like taboo breaking, transgression, and people in power getting deserving death blows. So what are you going to do? And more important, how are you going to react when Li stabs a guy in the neck, Beat Takeshi-style, with a pair of chopsticks? Cheer like a gorilla? Sadistically laugh your ass off? Run out of the theater and demand your dough back? All are perfectly valid options. What's not clear is exactly how much tongue is in cheek, or to what extent the French folks behind the film (including cosigner and coproducer Luc Besson) are consciously aware of the crap they are creating. Li, always a bunch of fun in the *Once upon a Time in China* films, plays a near-mute, charmless killing machine who seems to have had Steven Seagal for a sifu. Sent to Paris by way of Beijing, Li finds himself framed for murder by evil, shouty, corrupt cop Tchéky Karyo (was Gary Oldman not available?) and his Eurotrash infantry of pumped-up Depeche Mode look-alikes. A pathetic Bridget Fonda (perhaps paying back karmic debt for starring in that *La Femme Nikita* remake) does "hooker with a heart of gold" in a sad attempt to add human interest. But it's all about the fight scenes, so if you aren't going to kick ass, clam up. Choreographed by Corey Yuen, the plentiful beat-downs lack Hong Kong grace but have the thrust and humor of a vintage Popeye cartoon down flat. That's a good thing. Sort of. While Fonda passes out in a backroom toilet stall, Li disarms foes with acupuncture needles like Gordon Liu in *Fist of the White Lotus*. (Li refers to this technique as the "Kiss of the Dragon," to which a character tartly replies, "Kiss my ass!") A better testimony to the uncertain, but very real, transformative power of the post-Hong Kong, postmillennial, posteverything brainless action flick would be hard to find.

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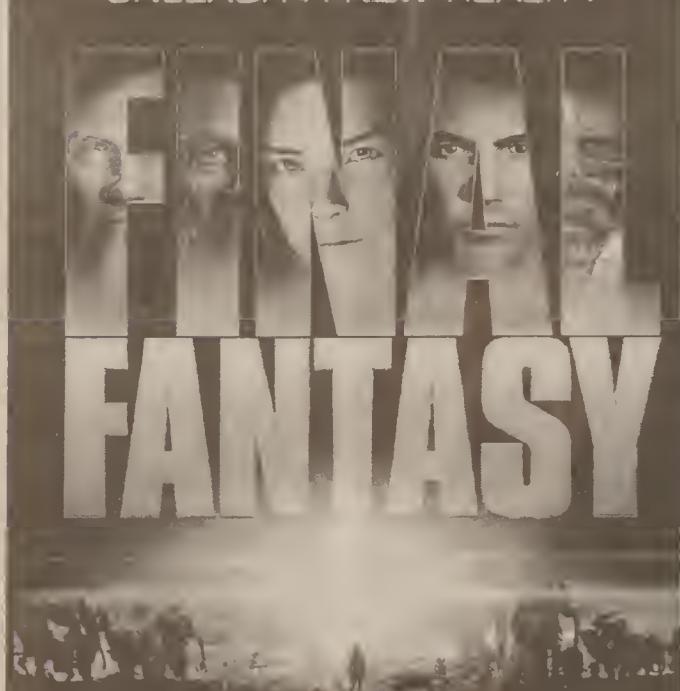
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From page 83

Qiu Ju. This one is really one and a half film packaged together. The middle film, starring *Crouching Tiger, Hidden Dragon's* Zhang Ziyi, is a vacuous pastiche of the somewhat more substantial peasant-and-landscape melodramas that established the director's career — which doesn't mean it isn't eminently watchable and a beautiful diversion, as the film basically amounts to breathtaking landscape photography intercut with close-ups of Ziyi's face. Effective in *Crouching Tiger* as a brat, here she's no Gong Li. (1:29) *Four Star*. (Alvin Lu)

► **Sexy Beast** Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life ... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer, who's directed music videos for Radiohead and Richard Ashcroft, imbues this nimbly acted character study with eerie, surrealist images that infuse film noir with some blazing light. (1:31) *Act I and II*, *Bridge, Piedmont*. (Gachman)

Shrek The animated *Shrek* is a liberal genre send-up that doubles as a solid market entry. The title ogre (Mike Myers) lives peacefully until Lord Farquaad (John Lithgow)

banishes all fairy-tale creatures to Shrek's land. Farquaad makes a deal: if Shrek can rescue a princess (Cameron Diaz), the creatures will be gone from his property. Accompanied by his sidekick, Donkey (Eddie Murphy), Shrek sets out on his adventure and gets more than he bargained for. The appearance of easily recognizable pop culture references and familiar fairy-tale faces lends the film a hip, tongue-in-cheek approach. (1:27) *Century Plaza, Empire, Grand Lake, Kabuki, Metreon, 1000 Van Ness, Orinda, UA Berkeley*. (Fear)

Songcatcher In the early 20th century, prim, proper music teacher Lily Penleric (Janet McTeer) ventures deep into America's mountain country to make field recordings of hillbilly ballads. Quicker than you can say Alan Lomax, the big city "songcatcher" finds herself cozying up to a hunky yokel (Aidan Quinn), gaining the locals' trust and helping to defend the countryside from greedy industrialists. The movie dutifully treads a typical story-line path (outside intellectual immerses self in primitive culture, initial disdain turns to respect, he/she gets in touch with inner bohemian), lingering along the way to capture some lush country landscapes and gorgeous renditions of Americana standards. While the film's superficial pleasures are enjoyable, the stock characters and a gratuitous lesbian subplot eventually drag *Songcatcher* into the bog. (1:45) *Opera Plaza, Shattuck*. (Fear)

► **Startup.com** Longtime D.A. Pennebaker collaborator Chris Hegedus's *cinéma-vérité* film on dot-com entrepreneurs tells the story of two high school friends who have a dream of becoming billionaires. With cameras seemingly glued to charismatic CEO Kaleil Isaza Tuzman, the film follows the hopefuls through all the hallucinatory stages

to building an IPO empire. Hegedus and codirector Jehane Noujaim capture that fleeting moment before the last IPO dreams went as limp as a sock puppet. But the true beauty of this film is that it's able to transcend the "period details" (of last year!) to tell a distressing story about the tortuous nature not just of capital but of friendship. (1:43) *Opera Plaza*. (Gerhard)

Swordfish It begins with the most pretentious opening sequence in action movie history. John "Psycho" Travolta (super glued in "surly-villain-with-unbearable-diction" setting) rails against "what's wrong with Hollywood" and champions Sidney Lumet before massive amounts of shit gets blown up. So it's only right and natural that such an epoch-making blast of cynicism should do in *Swordfish* right then and there. The rest plays like a lohotomized version of producer Joel Silver's *The Matrix*, with lots of technobabble and uninspired detours into car crash city capped by an astonishingly anti-climatic nonending. Tired Travolta and Halle "peekaboo-for-profit" Berry manipulate computer hacker Hugh Jackman into ripping off a hidden stash of dirty DEA dough. *Done in 60 Seconds* director Dominic Sena's rough-hewn handling of the minor-league narrative twists and turns (flavored with major-league misogyny) will only make viewers pine for an honest successor to Silver's *Exit Wounds*. (1:37) *Century Plaza, Galaxy, Kabuki, Metreon*. (Macias)

Tomb Raider Bottom line: ain't nothing here worth seeing except star Angelina Jolie. The predictable plot (Jolie's Lara Croft races against time and rivals to find ancient relics with mystical powers), the so-so effects, and the humdrum supporting cast (with some of the most laughable "villains" ever to appear in an action flick) deflate *Tomb Raider's* dreams of being a sexier *Raiders of the Lost Ark*. But Jolie — buffed, padded, and fiercely armed — is nothing short of spectacular. Even surrounded by the cinematic equivalent of stale cheese, she still manages to emerge looking like the Eighth Wonder of the World. (1:43) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, UA Berkeley*. (Eddy)

► **Under the Sand** With his latest, François Ozon mutes his usual poison-spiked candy colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) *Opera Plaza, Shattuck*. (Huston)

With a Friend like Harry A nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel very well. Harry is wealthy, helpful, and friendly — too friendly. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taunt sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Albany, Embarcadero*. (Mead)

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Rep picks

'A Century in the City: A Film Retrospective of Legal Issues that Shaped San Francisco' See Critic's Choice, Delancey Street Screening Room.

► **Come and See** Director Elem Klimov's 1985 *Come and See* is perhaps the single-most brutal and traumatic cinematic depiction of war ever filmed. Dreaming of guns and glory during the Nazi occupation of Byelorussia, a young boy named Florya (Alexei Kravchenko) joins the partisan army. His innocence is quickly demolished in an apocalyptic landscape where dead family members are piled up like firewood, swampy refugee camps are crowded with starving huddled masses, and temporary moments of respite are interrupted by land mines, tracer fire, and carpet bombing. Grim incidents and haunting surrealism lead to the film's dark heart: a real-time Nazi bacchanal in which an entire village is rounded up in a wooden church and burned to the ground (intertitles tell us this happened 628 times during World War II in the republic of Byelorussia alone). The expected horror and absurdity, depicted in numerous other war movies, is amplified here to stark-raving horror and blood-boiling insanity. Klimov is not content to merely lay out atrocities for us to gaze on. His impassioned poetic direction, bolstered by an atonal soundtrack and imaginative sound design, results in a multilayered experience that engages the senses even as it sears the mind. (7:22) *Roxie*. (Macias)

► **Monty Python and the Holy Grail** Just because you've endured endless rounds of killer-rabbit toasting and Camelot sing-alongs doesn't mean you should write off this cult comedy's gloriously irreverent and not-at-all sensible 26th-anniversary rerelease. For starters, new prints have been struck from the original negative, meaning codirectors Terry Jones and Terry Gilliam's vision of a medieval England covered in mud and muck now take on a near-pristine, er, muddiness and murkiness. Secondly, a remastered stereo soundtrack means viewers can hear lines such as "that rabbit has a mean streak a mile wide!" with better clarity than ever before. Plus, Pythonophiles and Arthurian scholars alike will be able to feast their eyes on previously missing footage involving well-known characters asking viewers what they think of the movie so far. If you've never seen it with an audience, the time is ripe for experiencing people of all ages, races, and tax brackets screaming "your father smelt of elderberries" in tandem; 26 years and umpteen in-jokes later, it still doesn't get any funnier than this. (1:30) *Lumiere*, Rafael, Shattuck. (Fear)

► **Silent Film Festival** The sounds of silence — OK, live musical accompaniment aside — will fill the Castro Theatre again as this annual event celebrates cinema's pre- "talkie" infancy. The programmers have packed as much multinational, stylistic, and genre diversity as possible into a single day's schedule; ignorati who think the silent era was all pratfalls and stagey hand-wringing are urged to see the whole lot. The first program (11 a.m.) is the family-friendly 1924 *Peter Pan*, a charming, lavish (if long) first film version of Sir James Barrie's fantasy. The author himself chose 17-year-old bit player Betty Bronson to play the lead; it briefly made her a rival to Mary Pickford as America's favorite tomboy giren. In a very different vein, pioneering African American filmmaker Oscar Micheaux's earliest surviving feature, *Within Our Gates* (2 p.m.), is a fascinating curio, at once muddled and forceful, that was conceived as an "answer" to D.W. Griffith's racially inflammatory *Birth of a Nation*. Where Griffith glorified the KKK as saviors of sexually imperiled white women, this convoluted 1919 melodrama

shows the bleak reality of lynchings (in a flashback sequence) and the difficulties experienced by "free" contemporary blacks in attaining a toehold on the American dream. It also sports a notable critique of religious hypocrisy. Moving outside the United States, Guido Brignone's 1926 *Maciste all'inferno* (4:30 p.m.) is the original Italian "muscleman" epic, a reportedly crazed, visually baroque fantasia in which Lord Pluto lures our hero into the flaming underworld. Fellini said it was his defining childhood experience. The day's finale film (8:30 p.m.) counters hellfire with champagne ebullience, as legendary Roaring '20s "It Girl" (and Betty Boop inspiration) Clara Bow stars in, what else, *It*. This 1927 romantic-comedy vehicle features Bow as a lingerie salesgirl who lets nothing — propriety, class divisions, an ugly misunderstanding — stand between her and a tycoon boss's dreamboat son (Antonio Moreno). The personification of flapper high-spiritedness (not to mention "it," then-notorious author-publicity hound Elinor Glyn's gimmicky pseudonym for sex appeal), Bow may have been a limited talent. But unlike with most such vogueish pan-flashes, her charisma remains potent, at times even overwhelming, today. Keep an eye peeled for the very young Gary Cooper in a small part. All four Silent Film Fest programs will be accompanied by live music, including the West Coast debut of Rochester, N.Y.'s Flower City Society Orchestra. *Castro*. (Harvey) ♦

critic's choice: film

'A Century in the City: A Film Retrospective of the Legal Issues That Shaped San Francisco'

Through Oct. 18, Delancey Street Screening Room

In San Francisco legal and social issues have been dramatically linked from the beginning. A unique appraisal of their relationship begins when Golden Gate University School of Law marks its centennial with "A Century in the City," a retrospective of popular films set in San Francisco that highlight the legal "solutions" to the dominant social questions of the day. Beginning with the silent-film era and continuing by decades to the present, the free, eight-week series takes a fresh look at Hollywood's social conscience in films touching on a variety of enduring themes: racism, sexism, homophobia, anti-Communism, assimilation, and immigration. Guest speakers (many with firsthand knowledge) introduce each featured theme, drawing connections between street confrontations and courtroom battles. Starting things off, veteran jurist Harry Low, the first Chinese American on the California Court of Appeal, introduces *The Tong Man* (1919), a silent classic set in gangland Chinatown in a period of legally sanctioned anti-Asian sentiment. The film, intended as a plea for tolerance, ironically became a legal document — and possibly the first film ever shown in a San Francisco courtroom — as Chinatown's business leaders attempted to block screenings of what they called a dangerous picture. Other highlights include the vehemently anti-Japanese *Jack London* (1943), introduced by former internment camp inmate and activist Fred Korematsu; the hokey propaganda pic *I Married a Communist* (1949), presented by two attorneys who fought 1950s red-baiting; and a rare screening of Richard Lester's *Petulia*, introduced by lawyer and '60s activist Dan Siegel. *First and third Thursdays of each month, 7 p.m.; see Rep Clock for schedule. Free.* 600 Embarcadero, S.F. (415) 442-6602 (Robert Avila)



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In the name of love: George (Tunde Adebimpe) ditches his job and upcoming arranged marriage for a chance at true love in *Jump Tomorrow*.



Show times run Wed/4-Tues/10 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •. & Wheelchair accessible. ✓ Listening device. P Free, reduced rate, or validated parking. See *Rep Clock*, page 86, for information on rep houses and special film programs.

San Francisco

ALEXANDRIA ✓ P Geary/18th Ave. 752-5100. Call for times. A.I., Dr. Dolittle 2, Kiss of the Dragon (starts Fri).

BALBOA 38th Ave/Balboa. 221-8184. • Big Eden Fri-Tues, 1:45, 5:45, 9:45 and Bridget Jones's Diary Fri-Tues, noon, 4, 8. • Amores Perros Fri-Tues, 2:20, 7:05 and The Dish Fri-Tues, 12:25, 5:10, 9:50.

BRIDGE Geary/Blake. 352-0810. Strait Jacket Sat, midnight. Sexy Beast 3, 5, 7:15, 9:35 (also Fri-Sun, 1).

CENTURY PLAZA ✓ P South San Francisco, Noor off El Camino. (650) 742-9200. Cats and Dogs (starts Wed) Wed-Tues, 11:50, 1:50, 3:50, 5:55, 8:05, 10:05; crazy/beautiful noon, 2:20, 4:40, 7, 9:25. Dr. Dolittle 2 Wed-Thurs, 11:30a, 12:10, 1:45, 3:30, 5, 6:15, 7:20, 8:30, 9:40; Fri-Tues, 11:30a, 1:45, 3:55, 6:15, 8:30, 10:35. Kiss of the Dragon Fri-Tues, 12:10, 2:30, 5, 7, 9:40. Lara Croft: Tomb Raider 11:55a, 2:15, 4:35, 7:05, 9:35. Pearl Harbor 12:15, 4:05, 8. Pootie Tang 1:30, 3:30, 5:30, 7:30, 9:30. Scary Movie 2 (starts Wed) Wed-Tues, 11:35a, 1:35, 3:40, 5:45, 7:50, 10. Shrek 12:20, 3:40, 4:50, 7:10, 9:20. Swordfish 12:20, 2:50, 5:20, 7:45, 10:15.

CINEMA 21 ✓ Chestnut/Steiner. 921-6720. A.I. Wed-Thurs, 12:40, 4, 7:20, 10:30; Fri-Tues, 1, 4:10, 7:20, 10:30.

CLAY ✓ Fillmore/Clay. 352-0810. The Closet 2:40, 4:45, 7, 9:15 (also Fri-Sun, 12:30).

COLMA (METRO CENTER) ✓ P 280 Metro Center, Colma. (650) 994-2503. Call for times. A.I., Atlantis, Baby Boy (starts Fri), The Fast and the Furious.

CDRONET & ✓ P Geary/Arguello. 752-4400. Call for times. Scary Movie 2 (starts Fri).

EMBARCADERO CENTER CINEMA & ✓ P One Embarcadero Center, Promenade level. 352-0810. The Anniversary Party 12:10, 2:40, 5:10, 7:40, 10:15. Divided We Fall Wed-Thurs, 12:20, 4:20, 7, 9:40. Lost and Delirious Fri-Tues, 12:15, 2:50, 5:15, 7:45, 10. Memento noon, 2:30, 5, 7:30, 10:10. The Princess and the Warrior Wed-Thurs, 12:30, 3:30, 7:10, 10; Fri-Tues, 12:20, 3:15, 6, 9. With a Friend like Harry 1:10, 4:10, 7:15, 9:50 (Fri-Tues, 7:20 show replaces 7:15 show).

EMPIRE ✓ P West Portal/Vicente. 661-2539. Cats and Dogs (starts Wed) 11:15a, 1:30, 3:30, 5:30, 7:45, 9:45. Scary Movie 2 (starts Wed) Wed-Tues, 11:30a, 1:45, 3:45, 6, 8, 10. Shrek 11:45a, 2, 4:30, 7, 9:30.

FUDR STAR Clement/23rd Ave. 666-3488. Born Wild Wed-Thurs, 4, 9:50. Calle 54 Wed-Thurs, noon, 5:50. Cop on a Mission Wed-Thurs, noon, 6; Fri-Tues, 2:10, 6:10, 10:05. Fighting for Love Wed-Thurs, 2, 8. Gen X Cops Wed-Thurs, 3:50, 9:45; Fridays, noon, 4, 8. Himalaya Wed-Thurs, 1:55, 7:55; Fri-Tues, 2:15, 6. Love on a Diet Fri-Tues, 9:45. The Road Home Fri-Tues, 12:30, 4:10, 7:55.

GALAXY & ✓ Sutter/Van Ness. 474-8700. Call for times. Baby Boy, Dr. Dolittle 2, Kiss of the Dragon (starts Fri), Swordfish.

KABUKI 8 & ✓ P Post/Fillmore. 931-9800. Call for times. Atlantis, Baby Boy, Dr. Dolittle 2, The Fast and the Furious, Lara Croft: Tomb Raider, Pootie Tang, Shrek, Swordfish.

LUMIERE & ✓ P California/Polk. 352-0810. Big Eden Wed-Thurs, 7:20. Jump Tomorrow Fri-Tues, 4:50, 7:10, 9:25 (also Fri-Sun, 12:20, 2:35). Monty Python and the Holy Grail 5:15, 7:30 (Fri-Tues, 7:35 show replaces 7:30 show), 9:45 (also Fri-Sun, 12:40, 2:55). Signs and Wonders Fri-Tues, 5, 7:30, 10 (also Fri-Sun, 12:10, 2:30). Startup.com Wed-Thurs, 5:10, 7:35, 10. Time and Tide Wed-Thurs, 4:45, 9:55.

METREON & Fourth St/Mission. 369-6200. Call for times. A.I., The Animal, Atlantis, Baby Boy, Cirque de Soleil (Imax), crazy/beautiful, Dolphins (Imax), Dr. Dolittle 2,

Evolution, Extreme (Imax), The Fast and the Furious, Lara Croft: Tomb Raider, Moulin Rouge, Pearl Harbor, Pootie Tang, Shrek, Swordfish.

METRD Union/Webster. 931-1685. Call for times. Moulin Rouge.

1000 VAN NESS & ✓ P 1000 Van Ness. 931-9800. Call for times. A.I., Atlantis, crazy/beautiful, Evolution, The Fast and the Furious, Lara Croft: Tomb Raider, Moulin Rouge, Pearl Harbor, Pootie Tang, Shrek.

OPERA PLAZA & ✓ Van Ness/Golden Gate. 352-0810. Amores perros Wed-Thurs, 8:30. Big Eden Fri-Tues, 1:10, 7:10. Divided We Fall Fri-Tues, 1, 4, 6:50, 9:30. Fast Food Fast Women Wed-Thurs, 1:20, 4:20, 7:20, 9:35. Road Home Wed-Thurs, 1:10, 4:10, 7:10, 9:30. Songcatcher 1:30, 4:30, 7, 9:20 (Fri-Tues, 7:20 show replaces 7 show; 9:45 show replaces 9:20 show). Startup.com Fri-Tues, 1:20, 4:20, 7, 9:40. Under the Sand Wed-Thurs, 1, 4, 6:30; Fri-Tues, 4:10, 9:50.

PRESIDIO ✓ Chestnut/Scott. 922-1318. Lara Croft: Tomb Raider Wed-Thurs, noon, 2:20, 4:40, 7, 9:20. Kiss of the Dragon Fri-Tues, 2:20, 4:40, 7, 9:20.

STONESTOWN & ✓ P 19th Ave/Winston. 221-8182. Call for times. A.I., Kiss of the Dragon (starts Fri), Swordfish.

VGUE ✓ Sacramento/Presidio. 221-8183. Call for times. Bridget Jones's Diary.

Oakland

GRAND LAKE & ✓ P 3200 Grand, Oakl. 452-3556. A.I. noon, 3, 6, 9. The Fast and the Furious 11:45a, 2:15, 4:45, 7:15, 9:45. Moulin Rouge Wed-Thurs, 12:30, 3:45, 7, 9:35. Scary Movie 2 (starts Wed) Wed-Tues, 12:30, 2:30, 4:30, 6:30, 8:30, 10:15. Shrek 12:15, 2, 4:15, 6:15, 8:15, 10.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. A.I. Wed-Thurs, 11a, 12:30, 3:45, 7, 7:30, 10:25; Fri-Tues, 12:30, 3:45, 7, 10:25. Atlantis Wed-Thurs, 11:30a, 2, 4:30, 7:10, 9:40; Fri-Tues, 11:35a, 2, 4:30, 7:10, 9:40. Baby Boy Wed-Thurs, 1, 2:15, 4, 7:15, 10:15, 10:45; Fri-Tues, 1, 4, 7:15, 10:30. Cats and Dogs (starts

Wed) Wed-Tues, 11:05a, 1:20, 3:35, 5:50, 8, 10:10. Dr. Dolittle 2 Wed-Thurs, 11:25a, 1:45, 4:15, 5:15, 7:20, 9:45; Fri-Tues, 11:30a, 2:05, 4:45, 7:30, 10. Lara Croft: Tomb Raider 11:45a, 2:15 (Fri-Tues, 2:25 show replaces 2:15 show), 5, 7:25, 10:10 (Fri-Tues, 10:05 show replaces 10:10 show). Legally Blonde Fri, 7:20 (sneak preview). Pootie Tang 11:10a, 1:15, 3:30, 5:45, 8, 10:30 (Fri-Tues, 8:05 show replaces 8 show; 10:35 show replaces 10:30 show). Scary Movie 2 (starts Wed) Wed-Tues, 11a, 1:10, 3:20, 5:30, 7:50, 10:15. Shrek Wed-Thurs, 11:40a, 2:10, 4:50, 7:40, 10:05 (Sat, no 11:40a show). Swordfish Wed-Thurs, 12:10, 2:40, 5:10, 7:50, 10:20.

PARKWAY 1834 Park, Oakl. 814-2400. Bridget Jones's Diary Wed-Thurs, 6:30. Himalaya Wed-Thurs, 9:15. Rocky Horror Picture Show Sat, midnight. With a Friend like Harry 7, 9:45. "Thrillville Revue".

Dolemite Thurs, 9:15. Keep the River on Your Right Fri, Tues, 6:30; Sat-Sun, 6; Mon, 9:15. Evolution Fri, Tues, 9:15; Sat-Sun, 9 (also Sat, 3); Mon, 6:30. Swordfish Fri-Tues, 9:45. Time Bandits Sat, 3:30.

PIEDMONT ✓ Piedmont/41st St, Oakl. 843-3456. The Anniversary Party 4:20, 7, 9:30 (also Fri-Sun, 1:30). Memento 4:30, 6:50, 9:20 (also Fri-Sun, 1:40). Sexy Beast 3, 5:15, 7:30, 9:40 (also Fri-Sun, 12:50).

Berkeley area

ACT I AND II ✓ P Center/Shattuck, Berk.

843-3456. The Princess and the Warrior 6:45, 9:30 (also Fri-Sun, 1:15, 4). Sexy Beast 7:15, 9:45 (also Fri-Sun, 1:45, 4:30).

ALBANY & ✓ 1115 Solano, Albany. 843-3456. The Anniversary Party 6:45, 9 (also Sat-Sun, 1:45, 4:15). With a Friend like Harry 6:30, 8:50 (also Sat-Sun, 1:30, 4).

CALIFORNIA ✓ P Kittredge/Shattuck, Berk. 843-3456. A.I. 1:45, 3:20, 5, 6:30, 8:15, 9:30 (also Fri-Sun, 12:15). Amores perros Wed-Thurs, 2, 5:30, 8:45. Pearl Harbor Fri-Tues, 2, 5:20, 8:40.

ELMWOOD 2966 College, Berk. 649-0530.

Amores Perros Fri-Tues, 4:15, 9. Big Eden Wed-Thurs, 1:30, 7, 9:25; Fri-Tues, 4:30, 7,

'Jump Tomorrow'

Yours till Niagara Falls

Romantic comedies usually contain elements obviously designed to induce sighs from the audience: a long-anticipated kiss as the music swells, a late-night run through rainy streets, the cutesy ways two characters deny their emotions and act like bumbling fools for our enjoyment. It's easy to get cynical when the majority of those films are churned out in assembly line fashion, sprinkled with saccharine sentiment and Meg Ryan's goofball presence. Joel Hopkins's *Jump Tomorrow* throws some unexpected integrity into the mix. A few days before his arranged marriage, a repressed Nigerian named George (Tunde Adebimpe) leaves his lobotomizing work cubicle in Anyplace America for a road trip to Niagara Falls, the dual capital of love and suicide. George ends up riding with a heartbroken Frenchman, Gerard (Hippolyte Girardot), en route to the altar. But what's really pulling George toward Niagara is Alicia (Natalia Verbeke), a funky Spanish girl he has instantly fallen in love with — even though she happens to be heading to Canada with her annoying Brit boyfriend. Hopkins manages to rejuvenate even the most stereotypical romantic-comedy moments and predictable plot twists by using retro-futuristic art direction, shots that are innovative without the self-conscious "coolness" that affects lesser filmmakers, and a soundtrack with everything from rumba beats to techno to John Lennon. *Jump Tomorrow* feels like *Harold and Maude*'s happy-go-lucky cousin; it's a film about romance that tosses away skepticism with a flick of its stylish, pure, unabashedly joyous take on love. (Dina Gachman)

The Circle Wed-Thurs, 3:20, 7:30. Dr. Dolittle 2 Wed-Thurs, 2, 3:45, 5:30, 7:20, 9:05. Himalaya Wed-Thurs, 12:45, 2:50, 7:15; Fri-Tues, 2:15, 7:05. O Brother, Where Art Thou? Wed-Thurs, 1:15, 5:20, 9:30. Pollock Wed-Thurs, 4:50, 9:15; Fri-Tues, 2:05, 9:20. Traffic Wed-Thurs, 4.

EMERY BAY & ✓ P 6330 Christie, Emeryville. 420-0107. Call for times. A.I., Atlantis, Baby Boy, Cats and Dogs (starts Wed), Dr. Dolittle 2, The Fast and the Furious, Kiss of the Dragon (starts Fri), Lara Croft: Tomb Raider, Pootie Tang, Scary Movie 2 (starts Wed).

OAKS & ✓ 1875 Solano, Berk. 526-1836. The Animal Wed-Thurs, 2:45, 7. Bridget Jones's Diary Fri-Tues, 1:15, 3:15, 7:30, 9:30. Cats and Dogs (starts Wed) Wed-Tues, 1, 3, 5, 7, 9. Dr. Dolittle 2 Wed-Thurs, 1, 3, 5, 7, 9. Evolution Wed-Thurs, 12:30, 4:45, 8:45; Fri-Tues, 5:15.

ORINDA & ✓ 4 Orinda Theater Square, Orinda. 254-9060. A.I. 12:15, 3:45, 7:30. Dr. Dolittle 2 1, 3, 5, 7, 9. Shrek noon, 2, 4, 6, 8, 10.

SHATTUCK CINEMAS & ✓ 2230 Shattuck, Berk. 843-3456. Atlantis Wed-Thurs, 1:45, 4:15, 7, 9:20; Fri-Tues, 1, 2:45, 6:55, 9:10. Jump Tomorrow Fri-Tues, 1:15, 3:30, 5:45, 7:55, 10. Lost and Delirious Fri-Tues, 2, 4:20, 7:25, 9:45. Memento 1:40, 4:20 (Fri-Tues, 4:15, 7:30, 9:40 show replaces 4:20 show), 6:50, 9:15. Monty Python and the Holy Grail 1, 3:10 (Fri-Tues, 3:20 show replaces 3:10 show), 5:20, 7:30, 9:40. Pearl Harbor Wed-Thurs, 1:15, 4:45, 8:20. Pootie Tang 1:05, 3:05, 5:05, 7:05, 9:05. Road Home Wed-Thurs, 2:20, 7:20, 9:10. The Fast and the Furious Wed-Thurs, 2:30, 4:45, 6:55, 9:10. Jump Tomorrow Fri-Tues, 1:15, 3:30, 5:45, 7:55, 10. Lost and Delirious Fri-Tues, 2, 4:20, 7:25, 9:45. Memento 1:40, 4:20 (Fri-Tues, 4:15, 7:30, 9:40 show replaces 4:20 show), 6:50, 9:15. Monty Python and the Holy Grail 1, 3:10 (Fri-Tues, 3:20 show replaces 3:10 show), 5:20, 7:30, 9:40. Pearl Harbor Wed-Thurs, 1:15, 4:45, 8:20. Pootie Tang 1:05, 3:05, 5:05, 7:05, 9:05. 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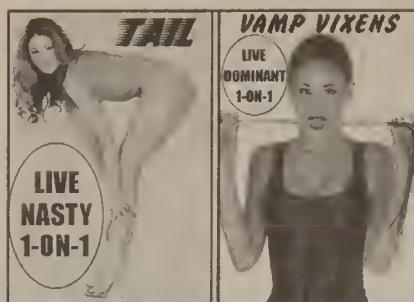
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This is Anita. I'm an African-American woman who's 26 yrs. old. I have an almond skin color. I'm 5'5" with an average-to-thick build. I'm interested in a variety of activities including outdoor as well as indoor. I'm also interested in a man who can appreciate a quiet woman & who knows how to bring out her wild side. Please leave me a message. **Box 5407**.

I'm Puerto Rican. I'm 5'8", have short, dark-brown hair & light-brown eyes. I'm 53 yrs. old. I look younger. I have a nice figure. I have smooth, soft skin. I'm very sensuous & love to spoil my man. I like a romantic guy. I'm open-minded & like to explore new things. I'm looking for a long-term relationship so me & my man can enjoy life together doing the more pleasurable things. **Box 2613**.

MEN SEEKING **WOMEN**

My name's Bill. I'm 27 yrs. old. I have brown hair & brown eyes. I'm 5'7"-1/2" & weigh 150 lbs. I live by myself. I'm a casual person so I pretty much like anything. I'm not much of a heavy drinker. I don't smoke or have any kids & have never been married. I'd pretty much like a woman between 21-40 yrs. old. Medium-built is fine - not too skinny & not too fat. You have to be nice-looking & easygoing. It would be good if you liked animals & kids. I'm open to anything, even skinny dipping or scuba-diving. **Box 12970**.

This is Ron. I'm a 45 yr. old male who's white. I'm about 200 lbs. at 5'8". I have blue eyes & graying hair. I want someone who enjoys the outdoors, barbecuing, going down to the beach & tanning without tan lines. Who enjoys nice evenings, snuggling & cuddling. Who enjoys walks, each other's company, going to movies, camping & just all the good things in life. I'm a very hard worker. I'm financially & mentally secure. You should be too. I prefer short women who are height/weight proportionate with a good personality. Please leave me a message. **Box 3610**.

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COME CELEBRATE WITH ME... on my 50th Birthday. Sweet, attractive, S'6" SWPF desires SF gentleman of character. Friendly, generous lady, fine sense of humor. Abundant figure. Smart, compassionate, honest. **20333**

SEEKING AMERICAN MAN Honest, professional, educated, European woman, 26, seeks American Citizen. Let's talk! **20306**

SEEKING GENEROUS GENTLEMAN

Very attractive, classy, feminine, honest, educated, European lady, 28, seeks 4 languages. Seeking generous, respectable, tall, handsome, professional gentleman, 30-45, who likes to spoil women. **20305**

FIT ASIAN PROFESSIONAL... with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **22266**

SMART FEMALE SF, 23, S'S", 140lbs, brown/brown, mother of one, loves movies, dining, boating. Seeking SM with sense of humor, race unimportant, for relationship. **20308**

CUTE ASIAN SAPF, S3, 104lbs, seeks SWM, 49-S7, to share real oceans and rolling blackouts. Leave me some information about you! **20456**

SHARE LIFE AND SOULMATE Financially secure, emotionally intelligent, physically attractive, sweet natured, slender, professional female, mature and affectionate, loves travel, film, music, books, dance, exploring new ideas, and cultural events. Looking for a loving man with similar interests for friend, partner, and lover. **20500**

IT'S ALL FOR YOU

Warm, petite, funny, pretty, physically active, secure S&F, no kids, N/S, social drinker, N/drugs, seeks male with similar social habits. **21957**

ASIAN MERMAID SEEKS AQUAMAN

Sensual mermaid, S3, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-S8, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **21003**

BEAUTIFUL & CONFIDENT Coke-bottle curvaceous, intelligent, serious, funny, sweet, strong, Christian SBF, 31, S'6", size 14, no kids, never been married, seeks friendship/possible LTR. **21954**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. **20321**

LOOKING FOR ONE HONEST MAN

Voluptuous female, 33, long auburn hair, seeks articulate, employed SM, 25-45, who likes dancing, reading, swimming, movies, walks on beaches. Possible LTR. **21949**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **20317**

SEXY, SPIRITUAL, SLENDER

Warm, bright, attractive, spirited woman with sparkle, seeks caring, zestful, steadfast, healthy, growth-oriented man with laughter, 45-65ish, to share life's joy and wonder. Likes nature, hiking, dancing, music, adventure, quiet times, massage, hugs. Let's live life fully! **2012**

HELLO

Are you an honest, no vices SWM, S0-S6? Me: S0, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **20475**

JEWSH CNER TYPE

S0, seeks financially secure, tall SWM, S0-S6, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **20547**

SEEKING DEPTN

Pretty, adventurous DWPF loves laughter, books, healthy cooking, nature. Seeking tall, attractive, long-haired, honest, spiritual, emotionally available SWM, 38-48, for friendship first. **20191**

LOOKING FOR SOMEONE SPECIAL...

Are you? Attractive, 41, good old SW/HF, S'7", in good shape, long auburn hair, honest, affectionate, responsible, with a good heart, seeks LTR, with a man of substance, with the same qualities, to share life together... **20145**

BERET-WEARING BRUNETTE BELLE

Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, travel, and anything French. **20428**

EXOTIC SEMIASIAN

Pretty, fit, fun, humorous, happy, sane, successful, athletic, traveled, adventurous, balanced woman, successful business, with no baggage, vices, or STDs, seeking similar med-tall SWM 38-48, open-minded LTR. **20142**

SEEKING

SF, 42, seeks classical musician who loves Chopin for possibly committed, long-term relationship. **20187**

REJUVENATING AND SPONTANEOUS

Are you looking for that intelligent, young lady that you could spend some wonderful quality time with, and enjoys some nice romantic times? I'm S'S", 120lbs, very playful and looking for professional, mature man who can appreciate and open-minded woman. **20184**

NEW TO THE AREA

Attractive, red-headed medical student, 27, visiting for the summer, seeks intelligent, funny, compassionate man to see the city with: clubs, restaurants, hikes. Just show me. **20189**

REONEAO

Creative, bright, witty SJF 38, with beautiful curls, enjoys art, reading, films, travel. Seeking warm, intelligent, happy SJM, 38+, for garage sales, dining, films, more. **20183**

R U THE ONE?

Seeking intelligent, psychologically aware SM, sense of humor, 40-55, who loves animals and nature, for companionship, possible LTR. Me: 46, brown hair/blue eyes, educated, fit, liberal democrat, enjoys intellectual conversations and exploring the world. **20182**

RIENDO, LOVER, PARTNER

Attractive, easygoing, relaxed WF, 41, no children, occasional smoker, seeks man, S0-60, with intelligence, character, and passion for life. **20188**

FULL-FIGURED PARTY GIRL

Cute, hard-working college student, social butterfly, 20, loves to party, shopping, museums, and coffee houses. Seeking secure, mature man, 20-26. **20189**

LOOKING FOR ADVENTURE

SM, 33, 5'10", 215lbs, seeks down-to-earth, fun-loving woman with a wild side, for friendship first. **20186**

LONG LEGS, COLO NANOS, WARM...

heart. SWF, 35+, mad scientist by day, loves live music (jazz, metal, classical), film, the arts in general, and healthy lifestyle. Seeking SM, late-20s to early-30s, with similar interests. **20180**

HI!

SWF seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. **20125**

LOVE IS WHAT I WANT

SWF, 18, S'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. **20129**

WHERE IS MY BEST FRIEND?

Seeking reasonable, feminist-friendly dude. SWF, 38, 5'2", 125lbs, cute, tranquil engineer, likes nightclubs, dancing, hiking, television, movies. **20170**

RUBENESQUE BABE

Adventurous, smart, creative, mildly insane, undercover bad girl, DWPF, 30s, seeks stable dude, professional male, 27-40, into rock'n'roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. **20129**

INTELLIGENT EUROPEAN

I am looking for an intelligent female. I am tall affectionate educated SWM, 40+ and like music, outdoors, reading, movies, arts. **20304**

SKINNY MUSE SOUGHT BY ARTIST

Long black-haired, young, submissive, prefer Asian or foreign, for painting, photography, sculpture, film, decoration, and body worship. Poor English acceptable. Room and board provided. **20303**

A LOT TO OFFER

SM, 39, seeks SF, 20s-30s, S'2"-6", 150-200lbs, for walks on the beach, lunch, music, videos, good conversation, and rides on my Harley. **20183**

ARE YOU SPONTANEOUS?

I am looking for an intelligent female. I am tall affectionate educated SWM, 40+ and like music, outdoors, reading, movies, arts. **20304**

INVISIBLE

Spiritually conscious individual wants to make five in to one, seeks one and all who

understand poetry, knowledge, change, no fear, the world. **20340**

PROGRESSIVE ASIAN SOUGHT

by tall, fit, handsome, masculine SWM. 8s-30s, a good communicator, and possibly more. **20196**

SEXY, SINGLE MOCHA

8F, 20, 5'3", 44F-28-37, enjoys candlelit romantic evenings, followed with strawberries and whipped cream. Seeking 8/WPM, 28-40, for possible LTR. **20160**

RING MY BELL

Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! **20835**

ROSE ON MY PILLOW...

cuddled in bed, brisk walks, conversations. Fun, spirit not dead. Spirited 49 year-old redhead seeking her shining star. **20161**

EXOTIC SEMIASIAN

No baggage, vices, STDs. Pretty, fit, fun, humorous, happy, sane, athletic, traveled, adventurous, balanced, successful businesswoman seeks similar medium-tall SWM, 38-S0, for open-minded LTR. **20164**

I NEED A RIVAL

If you can beat me at my video games I'll do as you please. But if I win, you'll do as I wish! Let's go! **20309**

TOGETHER, TO ENJOY

SM, 39, intelligent, great sense of humor, seeks full-figured or plus-sized SWF to enjoy the best that life has to offer. **20304**

SEXY, OUTGOING GENTLEMAN

SHM, 31, S'11", 210lbs, curly brown/brown, goatee, light complexion, collects cars, antiques, likes dancing, movies, car shows, outdoors, swimming. Seeking sweet, outgoing, attractive SF. **20128**

DOCTOR SAM

Good-looking SM, S'8", 170lbs, dentist, athletic, likes sports, playing the piano, travel, night clubs. Seeking thoughtful, slim, fit, optimistic SF for possible relationship. **2003**

JUST FOR YOUR FRIEND...

because the woman I'm looking for probably doesn't answer ads. I'm 38, tall, educated, attractive. Seeking quality in dating. Intelligence and sophistication are sexy. **2019**

SINCERE GENTLEMAN

46, seeks considerate, affectionate, fun-loving, classy lady, for companionship, love, and commitment. Enjoys the outdoors, restaurants, cooking. Life is much better when you're in love. **20433**

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **20180**

WANT TO HAVE FUN?

I'm your man! Good-looking, modest SWM, 33, good sense of humor, with college degree, likes travel, working out. Seeking female, 22-40, for friend ship. **20125**

EXPLORE SF WITH ME

Single male, 28, grew up in Egypt, London, Paris, Delhi. Loves travel, new age/rock/lounge music. Seeking female for hiking, restaurants, wine tasting, Las Vegas. Friendship. **2017**

PALE, LARGE-SIZED...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. **20313**

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SEXY TRIPLE OS...WANNA TASTE?

8F, 5'2", 145lbs, 44DDDD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **20966**

FITNESS FAN

Petite SF seeks exercise partner, 25-35. Have fun, keep fit together. Any race! **20182**

LOOKING FOR YOU

Seeking SWM, 30-40, employed, goatee, with Harley. College education, flower garden, cats a plus. Enjoys literature, music, cooking, baseball. S.F./Daly City/Pacifica only. No criminal record! **20182**

STRIP TEASE

Beautiful Brazilian woman, long hair, green eyes, beautiful body, seeks male for private strip tease only. **20170**

FRIENDS TO BEGIN

Beautiful SF with nice shape and creative mind seeks handsome SM, 3S-48, for summer fun, concerts, travel, sports. **20188**

EDUCATED

Female, 39, educated, sincere, passionate, and no children, seeks WPM, S0-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **20179**

EAT ME ALIVE

Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. **20949**

SAN JOSE TO MONTEREY

S/12 on business? Thank you for returning me safely. I apologize for seeming uninterested. We will always have the Mucky Duck! **201621**

EXCEPTIONAL

Decent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish S7, S'10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. **20139**

WORLDLY, SPIRITUAL...

Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, Phd, slim, olive-complected, Mediterranean-looking, handsome, East Indian prince. **20306**

MIGHT AS WELL BE ON MARS

SM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outgoing, adventurous SWM, 46, needs a hand to hold. **201551**

SEEKING ASIAN LAOY...

attractive, bright, thoughtful, who has room in her life for a good man. Attractive, athletic, intelligent, world-traveled SWM, 46, needs a hand to hold. **20814**

DATING!

10 Dates in One Night?

Enjoy a short conversation "date" with each of 8 to 10 single, professional, men or women in your age group, in one night! Confidentially select those you'd like to see again, and be notified of those who'd like to see you, too! (There are openings for just 10 men and 10 women in each section, so early reservation is recommended.) Presented by Joel Koosed's The Meeting Game™ Salon.

"A shorthand version of a year's worth of dates."

In San Francisco • Friday, July 6th • 7pm • Adm. \$20 by Advance Reservation Only
Info, Location, and Reservations: www.MeetingGame.com • 415-789-7887 (24hrs) or 510-525-6207

Connections | Place a FREE ad! Call 1-877-895-7996

CUTE GERMAN

SWM, 37, attractive, blond, blue eyes, S'7", enjoys traveling, concerts, outdoors, dinners, seeks cute SF, race open, for LTR. **1962**

TALL PROFESSIONAL ARTIST
WM, 31, 6'2", slim, dark hair, enjoys figurative painting and drawing, playing guitar, and sports. Seeking intelligent, attractive, empathetic woman, 25-34. **1959**

LOOKING FOR MS. SINCERE
Handsome D8M, ex-naval officer, seeks slender SF who enjoys music, art, and acting in LA area for LTR. **1966**

COMPANION SOUGHT
Successful artist/photographer/video producer, attractive, fit, fun male, 49, loves fine dining, exotic travel. Seeking pretty, artistic, adventurous literary bohemian girl, 20-40. Let's go! **1967**

LOVER OF LIFE SEEKS PLAY-MATE

Very fit, dark, handsome, highly-educated Mediterranean-looking SWJM, 45, 5'11", 170lbs, black/dark brown, loves nature, hiking, beach, working out. **1343**

LIFE IS BEST SHARED
Well-educated SM, 31, N/S, seeks SF, 35+, for friendship first and possible LTR. **1956**

FUN FOR SOMEONE
Anyone out there want to play? Educated Italian-American man, 36, occasional smoker, seeks adventurous fun with a lucky lady, 26-44, out there. **1958**

SEEKING REAL ROMANTIC
Sincere, romantic man, 45, N/S, strong believer in moderation and balance in life, seeks educated, romantic woman, 20-45. **9906**

THE POWER OF LOVE
SWPM, 46, kind, thoughtful, unconventional, seeks slender woman with similar qualities and love of the arts to share my life with. You won't be disappointed! **1953**

LOVE IS JUST A 4 LETTER WORD

Easygoing, good natured SWM, mid 50s, enjoys tennis, swimming, mystery movies, driving up the beautiful Oregon coast. Seeking similar female, 40s-50s, S'5", for dating. Spend these terrific moments with me. **9710**

CUTE AND CHARMING
Smart, sexy S8M, 31, S'8", great smile, loves outdoors. Seeking SF for fun and friendship. **1585**

SET THE NIGHT ON FIRE
SM, 5'11", long black hair, piercings, tattoos, rock-n-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. **1618**

BALANCING ACT
Handsome short, pale SAM, 38, balancing work, spirituality, health, emotional healing, art, social justice. Seeking kindred soul on like path. **1948**

CALIFORNIA NOMAD
Educated, athletic SWM, 31, 5'8", brown/blue, non-smoker, self-employed carpenter, loves mountain-biking, hiking, traveling. Seeking free-spirited, slim SWF, 26-40, for more exploration! **1945**

A VERY SPECIAL SUMMER
Compassionate SM, 34, loves cooking, biking, simple living. Seeking wise, compassionate, special SF for exploring the city. **1951**

GREAT GUY
This male, 36, 5'11", enjoys cooking. Seeking a woman, 29-42, San Francisco area, for LTR. **1934**

ME 4 FUN
Somewhat shy SM, 38, N/S, no children, enjoys hanging out and lounging around at home. Seeking a woman, 21-40. **1913**

PISCES, WITH TAURUS RISING

Positive, smiling HM, 29, occasional smoker, no children, seeks a woman, 23-35, into astrology, to bring out the best in me. **1936**

LOOKING FOR SOME FUN !!!!

Attractive SWM, 25, occasional smoker, no children, seeks a good friend for fun and possibly more. **1937**

TASTEFULLY ONE SEX

Parties. Otherwise satyr man needs retired, not working woman for more sex. Woman friend needs alone time. Great chemistry is greater than gold. **1600**

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. **1938**

CAN YOU RIDE THE HARLEY?

Educated SWM, 30, seeks special girl who knows how to have fun on my Harley. Will respond to all inquiries so don't be shy. **1903**

SEEING IS BELIEVING

SWJM, 23, S'11", 155lbs, brown/blue, enjoys traveling, food, movies, plays. Seeking slim, open-minded SAF, 30-45, N/S, no STOs, for LTR. **1894**

I MOVE AND DANCE AND HOPE

Shy, educated male, 32, N/S, no children, enjoys dance clubs, cafes, museums, and bars. Seeking a woman to share these activities. **1887**

SINGLE GUITAR PLAYER

WM, 30, 6'2", brown/blue, enjoys guitars, concerts, music, movies, outdoors, nice dinners, and boating in the Bay. Seeking SF, 18-35, who enjoys the same. **1892**

ROMANTIC SEEKS SAME

Very romantic OWM, early 50s, enjoys traveling, food, movies, plays. Seeking slim, open-minded SAF, 30-45, N/S, no STOs, for LTR. **1894**

SJM SEEKS GODDESS...

to worship—who's born in the year of the tiger/horse/sat on 31st day of the month. Good fortune, good sex, and happy hearts. **1068**

LET'S GO OUT

SM, 27, S'10", 195lbs, funny, good-looking, intelligent, seeks kind-hearted, attractive SF for dancing, good times, maybe more. **1897**

TRAVEL THE WORLD

Accomplished architect SWM, 56, seeks SF muse to share eccentric, eclectic travel. My primary goals are to have fun and to find re-creation location. Only prerequisites are not being a tourist, no cold climates, having an up-beat attitude, and flexible schedule. Let's talk soon! **1068**

ROMANCE, ADVENTUROUS

Romantic, adventurous SM, 45, 5'11", 160lbs, light brown/blue, mustache, slim build, loves animals. Seeking outgoing, understanding, compassionate, open-minded SF with similar interests. Communication is important. **1328**

WANTED: MATURE WOMEN

Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. **9556**

HAPPY TAXI DRIVER

SM, 35, 6'2", 300lbs, brown/blue, enjoys movies, dining out, playing pool. Seeking open-minded, loving SF, 20-30. **1513**

ISN'T LIFE AN ADVENTURE?

Slender, East Indian SM, 27, S'8", loves the bay area, the cultural scene, seeks fun-loving female, 20-27, for friendship and possibly more. **1876**

PLACERVILLE TO POLLACK

Short, sweet, soft, feminine, secure lady sought by SWM, 45, 5'9", 210lbs, handsome, with husky build, dirty blond/blue, for LTR. Enjoys biking, biking, barbecues, motorcycling. **1877**

SANTA ROSA AREA

Well-built, Christian SWPM, 55, 6', enjoys camping, long walks. Seeking SF for LTR or marriage. **1888**

A CHANCE MEETING

This is an excellent way for singles to meet. Widowed WM, 50s, 6', seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. **8154**

ASIAN LADY!

SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. **1058**

INTERESTING, SPIRITUAL...

reflective blue-eyed blond professional foreigner, 40, seeks nurturing, appealing Latin American, European or Japanese woman, 20s-30s, for possible passionate encounters, ball games, ocean. **1917**

ADVENTUROUS TRAVELER?

Young, athletic SWM, 56, with a custom camping van for full-time travel: USA, Canada, Mexico. See the natural, beautiful wonders of our world at a slow steady speed. Share. LTR. **1899**

FRENCH OR LATIN...

lady desired by imaginative, sensitive, foreign gentleman, 41, blue eyes, intuitive, perceptive, intelligent, passionate. **1900**

UBIK SEEKS VALIS

SWM, 33, seeks SF, 26-33, to take time out for fun before the robot holocaust destroys us all. Bonus points for fans of IOM, MST3K. **1901**

READY TO SHARE

Muscular, fit, attractive SM, 41, S'10", 180lbs, brown/green, H/W proportionate, father, enjoys playing guitar, song-writing, movies. Seeking SF for casual relationship first. **1822**

INTENSE FUN...

Verbal and physical with genuine caring, considerate lover. Friendship and fun without strings, cute, clean-cut, slim WPM, seeks lively long-haired, slim female, 20s-30s. **1462**

WARM, INSIGHTFUL

Attractive, easy-going, open minded vegetarian, health-conscious SWM, mid-40s. Enjoys reading, current events, ethnic restaurants, good conversation, and personal growth. Seeking like-minded female with sense of humor for companionship. **1882**

PROGRESSIVE & WELL-TRAINED

Not here. OWM, 50s, seeks petite female, 50s, to share my love, my heart, for LTR. Owner a plus. **1475**

THE DOCTOR SEEKS ROMANA

SWM, 20s, seeks fun, educated Whovian, 20s, for time travel and other adventures. **1841**

alt.sex.column

by andrea nemerson

Dick fun

Dear Andrea:

I'm a 23-year-old, average gay guy. I've never been into S-M or sexual fetishes, besides the commonly denied size fetish. But recently I've been really into "sounding" or "stuffing." This is the practice of pushing stuff into the urethra. Most men are appalled by this idea, but much like anal sex, after the initial discomfort you soon find ways like never before to stimulate the prostate. I've used such things as pens (not flexible and a little uncomfortable), plastic fishing worms (the best so far), and 12-gauge insulated wire bent in half and twisted (that one is a little intense). Back to the point, I have two issues: how do I tell my boyfriend of my newfound fetish? And I was hoping you would be able to direct me to a Web site or give me more information on this topic. Or maybe tell me if I need psychiatric help.

Love,
Sound Man

Dear Man:

It does creep a lot of people out, but urethra play is more common than you might think, especially among your kinkier gay men. It's not that there's anything intrinsically "gay" about it — everyone has a urethra. It's just that so many straight guys are uncomfortable even acknowledging that they have orifices. Many gay men are more, um, open to the idea of penetration and less phobic about objects longer than they are wide. These are all the broadest, crudest generalizations, you understand, and there are plenty of exceptions, but stereotypes have to come from somewhere.

Getting back to your specific question: you don't need a psychiatrist; you just need better gear. You also need your urethra, and you don't want to go poking holes in it. As for your bladder, it's nice and clean, and it is not happy to see the bacteria arriving on your dirty toys. This is no joke; it's easy to get an unpleasant and potentially dangerous infection even in the hospital, where insertion is left to trained professionals.

I'm trying to suppress my dismay at your choices of implements. People use chopsticks and broom straws and all kinds of garbage, but ... plastic fishing worms? How in the world do you ... oh, never mind. Just throw them away. Likewise the pens and (sludder) twisted, bent lengths of dirty wire. If you're really intent pursuing this, and you don't want to hurt yourself, you need bona fide urethral sounds. Real sounds are elegant, gently curved wands of surgical steel in graduated sizes. You can buy them through heavy-duty S-M suppliers like the Stockroom (www.stockroom.com/a974.htm) or skip the middleman and find a surgical instrument supply house (www.finesurgical.com/Catalog/UroInstIndex.htm).

Now, about your boyfriend. I don't know what would turn him on or drive him out, but I can hazard a guess. Show him the black vinyl case with its ranks of shiny surgical instruments, and he may be intrigued. Show him your worms and your nasty piece of twisted baling wire, and he, well, won't.

Love,
Andrea

Dear Andrea:

I want to be humiliated by girls because of my small penis. I have searched the Net for a long time to find a woman who wants to make fun of my penis. But I have not found anyone yet. So please will you do that for me? My penis is only 1.5 inches soft, 4 inches hard and 3.7 inches around. Have you ever seen a small penis like that on an adult male?

Love,
Willie

Dear Will:

You're asking me to make fun of your penis? Sorry, no. I've seen small dicks and survived. And that's all I'm gonna say about it.

Dominants make fun of submissives' equipment all the time, but usually as part of a larger humiliation scene. Real female tops are rarely found giving it away over the Web — any Mistress So-and-So you turn up in a chat room is likely to have a bigger dick than you do. No, what you need is a professional dominatrix. Any one of these women would be happy to sneer at your penis as nastily as you like. All you have to do is pay her. If you have a problem with that, just try looking at it this way: a woman making fun of your little dick is humiliating, but having to pay one to do so is much, much worse.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; andrea@altsexcolumn.com; or www.sfbg.com/asc.

AFFLUENT BUSINESSMAN
Handsome male, seeks playmate, 18-35, to spoil.
1348

DOWN FOR ANYTHING
Filipino SWM, 27, 5'6", 145lbs, seeks female for casual dating. Should be up do doing anything. 1864

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors hiking, music, movies, museums, dogs and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with similar interests. Kids ok. 1841

SEEK FILIPINA FUN MATE
Very cute, sexy, smart DWM, 50, looks 40, 6'1", 185lbs, muscular, blond/blue, N/S, seeking a woman for LTR. 1335

LOOKIN' FOR FUN
You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. 1549

SUGAR MAGNOLIA WANTED
SM, 28, recently relocated from Chicago, enjoys concerts, jam bands, travel. Seeking SWF, 22-30, with similar interests. 1863

I'LL MAKE YOU LAUGH
Well-educated, well-traveled SWM, 31, ex-river guide, former professional chef, ready to find a woman who captures my attention. 1834

LET'S MEET FOR COFFEE
College-educated SAM, 26, enjoys quiet evenings at home. Seeking SF for friendship first. 1831

ALL AROUND GREAT GUY
I'm all that and more. Decent, honest SAPM, 39, 6', heart-of-gold, great sense of humor, with a desire to meet a wonderful, inspiring woman. 1840

SEEKING FAMILY-ORIENTED FEMALE
Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. 1271

NDT BLACK SEEKS...
different race hot, above average, attractive, fit, safe female, 30+. Decent, mature, intelligent, considerate, good-looking, slender, energetic 8M, 40, 5'11", 205lbs. 1827

TALES OF THE CITY
Quiet, laid-back Native American male, 33, likes tropical travel, computers, dining out, movies, romance. Seeking female, 18-60, for friendship, maybe more. 1814

NELLO
Educated separated WM, 34, 5'9", brown/brown, average build, self-employed, seeks SF, for friendship, possible LTR. 1815

SMART AN SEXY
SWM, 5'8", 170lbs, dark blond/blue, seeks down-to-earth, easygoing woman, average build for companionship, possibly more. 1822

SWEET AND LOVING
Hello, Are you looking for a great guy to spend some time with? I am that guy! Fit, 30, hard-worker, honest, caring. Call me! 1826

SMART AND SEXY
Adventurous SWM, 5'11", 185lbs, dark brown/hazel, college educated, enjoys movies, chess, sports, having fun, swimming. Seeking outgoing, fun, down-to-earth lady, friendship first, hopefully LTR. 1830

TAKE A CHANCE
Respond to this ad. Healthy, attractive GAM, 41, seeks healthy GWM, 35-45, to share life, dinners, foreign film, travel. 1824

LOOKING FOR LOVE
Tall, loving SWPM, 48, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. 1860

EXPLORER SEEKS EXPLORER
Passionate, intense, strong, affectionate, hopefully humorous WM, 49, occasional smoker, seeks a woman, 22-42, for a passionate, intense relationship. 1803

POETIC SPIRIT SEEKS...
intimate friendship. Sexy SM, 5'10", 170lbs, enjoys poetry slams, live music, movies, art, and writing haikus. Seeking fun, adventurous female, for friendship first. 1817

SEEKING SINGLE FEMALE
SWM, 6'2", athletic and always smiling, seeks SF, race open. Prepare to dance, romance and enhance each other's lives. Let's meet. 1811

SUMMER WORNSNIPPER
Shaken, not stirred. Tall, handsome, imaginative, passionate humanist, 38, mostly vegan, loves animals, music, and wine. Seeking busy, progressive PF, 25-45, for LTR. Coffee first? 1787

SMART BLACK WOMAN...
sought by white guy, 39, 6', in good shape (hope you are too). Likes: good food and wine, hiking, baseball, music, travel, trying new things. 1796

BENINO THE REDWOOD CURE
TAIN
SWAM, 43, professional, intelligent, very athletic, Humble County, tan all over. Need I say more? 1799

CDME IN
Fit SM, 38, 180lbs, brown/brown, seeks strong, witty, sensual SF for friendship first. 1801

LOOKING FOR YOU
OWM, 62, 5'6", writer, enjoys reading, travel, movies. Seeks intelligent, imaginative, attractive, independent woman with sense of humor and irony. Not into gurus, corporate culture. 1790

HANDSOME AND SINGLE
Tall, handsome DBM, slim, professional, educated, romantic, playful, sincere, open-minded, easy-going, seeks attractive, slender female for romance, social and outdoor activities, 45+, race open. 1747

DISCREET ENCOUNTERS
SHM, 31, 5'5", 170lbs, brown/brown, loves adult movies. Seeking attractive SF for wild times. 1763

SINGLE AND ALONE
SM, 25, 6', 5'11", brown/brown, receptionist, enjoys beaches, movies, walks. Seeking understanding SF with sense of humor, for relationship. 1765

GOOD-LOOKING DOCTOR
Musical, scrabble fan, hiker, polyglot, myophile, 5'11", 165lbs, needs healthy, creative, physically, attractive, imaginative, intelligent San Francisco woman, 40s, to form a loving union. 1755

DRAL PLEASURE FOR MARRIED
BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV, no reciprocation required. 1884

men seeking men

CHUBBY BUDDY

Very friendly GAM, 2S, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. 18610

RETIREO NIPPY

Senior, over 63, young-at-heart, tall "progressive intellectual," seeks LTR with hip female who dreams about qualitative, romantic, adventurous, exciting, balanced living. 1793

BIG MAN

Fun SM seeks young, petite or thick, Latin or Filipina SF exciting friendship, possibly more. 1776

BEAUTIFUL BUTT NEEDS ATTENTION

Erotic, very nice-looking GWM, 33, 6'4", swimmer, medium build, bottom, Euro-descendant, seeks daddy type for pleasure. 1790

LET'S MEET

WM, 32, 5'11", 300lbs, nice build brown/blue, mustache/goatee, seeks smart, sensible, sexy WM, for fun, friendship, possible relationship. 1803

LOOKING FOR SOME FUN

SM, 27, seeks biracial SM, 24-28, H/W proportionate, for friendship first, possible LTR. 1902

Latin or Black Man

Attractive, athletic, sincere, romantic GWM, 37, 6', 185lbs, seeks stable, open, honest, fit, sensual G8/HM, 30-40, for possible LTR. 1919

NDNEST, CNUBBY...

AM, 31, 5'4", 150lbs, seeks WM, 40-50, disease-free, looks not important. Just be honest. 1880

READY AND WILLING

Christian GWM, 28, 6'2", seeks down-to-earth male who doesn't do the club scene but wants friendship/relationship. 1885

SEEKING SEXY TS

SAM, 35, S'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. 1865

SENSE OF NURM

GWM, 32, 5'4", 205lbs, black/brown, great personality, sense of humor, enjoys music, drawing, tv, reading, movies, trivia, poetry. 1884

BI-CURIOUS TOO?

Cute SWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar SWM, 21-37. 1866

SEEKING MEXICAN GUY

Good-looking white guy, not into gay scene, seeks Mexican guy, 30+, good-looking. Me: 40, S'10", HIV. Let's have sex or get to know each other. 1810

OLDER SEEKS YOUNGER

Intimate friendship sought by an attractive, GWM, mid-70s, who is loving, sexual and who prefers the ongoing company of a younger, good-looking man under 45. 1802

CULTURE MIX

Single, well-traveled, educated, stocky GWPM, 50s, HIV, smoker, FR A/P, seeks gay Lebanese, Middle Eastern male, for dating. 1974

PRIVATE TIME

Slender, fit SHM, 2S, 5'7", 32 inch waist, enjoys working-out. Seeking fun-loving, laid-back SM for friendship and dating first. 1766

SEEKING GOOD TIMES

8i-curious SHM, 2S, 6', 185lbs, top, seeks good-looking 8M, 18-25, bottom. Couples are welcome. 1938

BONDO OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. 1885

A LOT TO OFFER

SWM, enjoys basketball, movies, fun. Seeking SM, for big fun. 1114

HEALTHY HIV+ SEEKS SAME

Fit, masculine GWM, 39, S'11", 165lbs, enjoys reading, movies, theater, hiking, kayaking, REM, Sting, Chili Peppers, Blues Traveler. Seeking slim, younger guy, non-smoker for relationship. 1737

GN PROFESSIONAL, 25...

S'6", 132lbs, black/dark, light complexion, lean, in shape, enjoys movies, picnics, beaches, and Golden Gate park. Seeking male, 21-40. Love of tennis a+. 1708

CDNTACT

Outgoing, caring, fun, artistic senior male who has lust for life, and is extremely sensual. Seeking Asian or iatin male. East Bay preferable, daytime good. 1715

LOOKING FOR THE FUTURE

SWM, 25, S'8", 160lbs, into movies, soccer, table tennis, basketball. Seeking SF, with similar interests, for friend ship first. 1666

WAR BUOIES

Looking for guys around my age to target shoot with. I'm 44, blue collar, in shape, left-hand and have reverence for male love. 1841

BLEACH BLOND

Green-eyed SM, 36, S'11", 175lbs, pro photographer, seeks 8M, 20-34, musician or art student, to share creative times with. 1626

BABE IN E. OAKLAND

Curvy, down-to-earth, whimsical, ranting, clean, blue collar college student, 30, 30, seeks similar female for fun. Non-conformist, reader, likes thrifting, dive bars. "Politically incorrect." 1616

ARE YOU OUT THERE?

Disease-free SWM, 57, seeks stocky, husky, clean-cut SW/HM, 48-68, for dating. Must be hot-to-trot! 1635

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. 19709

BONDO OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. 1885

CLASSY ASIAN LADY

Intelligent, attractive, fit female, S'2", 135lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. 1915

FRIENDSHIP OR MORE

Attractive, slim, masculine, kind GAM, 30, HIV, great personality, seeks similar, handsome, masculine GWM, 40s and younger, for dating and LTR. 17225

SEEKING SOULMATE

Fit S'8M, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking SM with similar interests, for relationship. 1590

SEARCH CONTINUES

Oriven, passionate, positive woman, 34, with dark complexion, occasional smoker, no children, works to play hard. Seeking a woman, 21-33. 13032

Pretty Puerto Rican

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more. 32-70. A/H/W. So let's talk. 136922

SWEET AND SINCERE

Attractive, mildly shy SWF, 35, N/S, social misfit, enjoys music, hiking, biking, racing, camping, outdoors. Seeking SM, age unimportant, for possible LTR. 192032

BABE IN E. OAKLAND

Curvy, down-to-earth, whimsical, ranting, clean, blue collar college student, 30, 30, seeks similar female for fun. Non-conformist, reader, likes thrifting, dive bars. "Politically incorrect." 1616

BE FEARLESS, CHOOSE LOVE

Artist and writer, sensitive, gentle, loves nature, want to settle down and share my journey with that special someone. Are you sincere and ready for love? 1555

CLASSY ASIAN LADY

Intelligent, attractive, fit female, S'2", 135lbs, 37, with brown hair and eyes seeks LTR with youthful and fit SWM, 35-55. My interest include films, dinners, dancing, and romantic evenings. Serious replies only. 1915

100 Men in One Night?

Tonight: 5-Minute Dating!

Meets 50 to 100 gay and bisexual men and have short, structured, one-on-one conversations with those whom you share mutual interests. \$20 advance or \$25 day of event.

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The Meeting Game™ Salon

men seeking men

CHUBBY BUDDY
Very friendly GAM, 2S, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. 18610

LOVE SEX IN THE CITY
Very hot, sexy, beefy GAM, 3S, S'6", 155lbs, in great shape, seeks hot, beefy GWM, under 45, for great times on a regular basis. 1942

SNARE YOUR NEAD...
or any other body part. Muscular GWM, S6, barber, wants to take it all off. Safe, clean fun, or as kinky as you want. 1337

SHLOOP
SHLOOP

WHY MUST YOU TAKE EVERYTHING SO LITERALLY?

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BackSeat Connections

women seeking men

FAT FUN

You love to pamper and please. You're generous. You desire sexy women of lush abundance, with mounds of soft, cushiony flesh. I'll be your buffet. **1497**

WEALTHY GENTLEMEN ONLY
Extremely attractive, sexy, fun female, 26, wants to meet a very wealthy and generous man for mutually beneficial relationship. **1491**

CARAMEL FDR YOU

Busty, black BiF seeks discreet encounters with attractive female. Caress, cuddling, exploring, good times to be had. Let's explore together. **1493**

SUGAR DADDY SOUGHT

by a petite, busty blonde for a mutually beneficial arrangement from a generous, wealthy gentleman. **1354**

THE PASSION OF LOVERS IS...
for death. Gothic married female seeks gothic male for dancing and discreet encounters on the side. Must dress and live gothic lifestyle. **1369**

CAN I BE YOURS

SBF, 20, very curvy and well-endowed, 44DD, 28/37, 150 generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. **1257**

men seeking women

RAW LOVE

Beautiful, fit, sensual, understanding SWM, 24, loves the female body. Seeking happy, positive woman who needs to have her fantasies understood and fulfilled. **1454**

ALL FDR YDU

This male seeks attractive, open-minded female who loves to be spoiled and worshipped. **1494**

NIPPLE PROUD

woman open to safe and sane mini-erotic relationship, sought by SWM, 51, 6', 175lbs. **1494**

MARRIED WITH CHILDREN

Interested in discreet affair in the afternoons with distract in similar plight. Age/race unimportant, desire to be passionate is. **1495**

WANTED EAST BAY LOVER

SWM, 38 nice body. Looking for single/married woman, 26-40, in good shape. I'm too busy to date, and need touching/caressing. Self-employed, flexible schedule. **1492**

MASTER SEKS SUB & MORE!
Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive BiF for lust, love, and LTR. Any race. Novice okay. **1218**

LOOKING FDR LOVE

SM, 31, enjoys quiet evenings at home. Seeking caring 5F for friendship first, possible LTR. **1557**

LIFESTYLES CONVENTION

Wanted: a companion to the annual Lifestyles Convention in Las Vegas, July 25-29. I want to check out the lifestyle, (swinging), and my sweetheart is sending me off with her blessings, no strings, no expectations (I love my gal). Three days of great dances, events, parties, costumes. All expenses paid. I am cute as a bug and lots of fun, looking for same. **1496**

ND AND HORNY

Handsome, hard, long-lasting 5WM, eager to please. Seeking attractive, horny slut. Satisfaction guaranteed. **1493**

TALL, DARK AND HANDSOME

Professional, married WM, 48, passionate, attentive, funny, trim, seeks attractive, intelligent, petite/slender lady, 25-40, with strong libido for discreet rendezvous. Call me now! **1453**

LET'S GET WILD

Muscular stud seeks wild, adventurous female to party and play at home, in public, on the beach, on vacation... Crazy? You bet! Pleasure a plus! **1476**

PICASSO LOVES BASKETBALL BODY

Salvage artist, 39, 6', bicyclist's physique, conversationalist, cook, seeks creative, eclectic, round-bottomed woman with all five senses firing to share long rides, culture, mirth, salads! **1439**

NDNRY BLACK MALE...

6', 190lbs, home alone during the week, looking for a casual sexual partner. HIV negative, please be same. Live in San Francisco. **1438**

ZIP IT UP

94115, 39, seeks 94109 or 94102, 22-42, for fun. **1398**

READY FDR YUR FIRST LES-SON?

BiM teacher accepting generous new students. Must be M/F couple, novice for role playing, discipline, LTR. HIV, spiritual form. Hypnotic pleasure. **1142**

EXPERT CUNNINGLINGS

guaranteed satisfaction, reciprocation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. **1208**

NICE LOOKING GENTLEMAN...

would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. **1131**

WANTED: NASTY & NAUGHTY

Very well-endowed, very oral WM, 39, 6'4", 240lbs, into toys, seeks women for erotic pleasure, fun times. Don't hesitate if you enjoy being nasty. **1308**

SOUTH SF BI-CURIOUS?

Daytime or late evening until 3am. Prefer white or Latin male, 23-40, in shape. Super discreet. My place ok. All calls answered discreetly. **1351**

OLDER WOMEN YOUNGER MAN

WM, 35, 6', 190lbs, brown/green, successful, gentleman, seeks WF, 40-55, for very discrete rendezvous, maybe a ride on my Harley to Calistoga for mud baths. **1348**

MARRIED? UNFULFILLED?

Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. **1343**

LOVE SEX IN THE CITY

Very hot, sexy, beefy GAM, 35, 5'6", 155lbs, in great shape, seeks hot, beefy GAM, under 45, for great times on a regular basis. **1447**

CUM FACIAL

Desperately needed by a hungry male. Please help me. **1402**

sfbg! Backseat

SEEKS OPEN RELATIONSHIP
BiF in East Bay, seeks same for casual dating. I am committed to a man, no threesomes or watching, looking to meet a nice lady. **1451**

BUSTY, BiF, 20s...
5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. **1153**

three's company

SEEKING HOT Bi FEMALE
Sensuous warm couple seeks attractive, fit, busty woman for uninhibited fun. Massage, lingerie, champagne, more. Bi-curious wife. Limits respected. Trade photos, meet for drinks? **1487**

MARRIED/Bi MALE A+
Very attractive male couple, mid 30s, HIV+, fit, healthy/slim GAM, athletic GWM, seek handsome, masculine, clean, fit, healthy, well-built, hung W/BM for discreet safe encounters. **1444**

ADVENTUROUS LADIES WANTED

Two gentle, respectful white males seeking women who want two at once. 36 and 34, 5'11", 180, and 210. Must be healthy, fun and uninhibited. **1407**

MALES WANTED...
for gang bangs and adult videos. Straight only. Strict requirements: 1. reliability, no flakes. 2. must appreciate women of all sizes, ages (over 18). **1400**

STUD MUFFIN?

Oral bi couple, in shape, seeks well-built male, 35-55, for hot threesome. Play with us! LTR. **1394**

SENSUAL EXPLORATIONS AWAIT YOU

Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. **1150**

NDT, ERDTC COUPLE WANTED
Married WM, 6'1", 180lbs, good-looking, seeks very hot, erotic couple for playtime. Likes include cross-dressing, role-playing, toys, X rated videos and being your submissive toy. **1206**

JUST PLAIN CURIOUS

5HM, 25, seeks females, male/female couples, 25-45, in shape, attractive, for discreet, hot times, fantasy exploration. Please be open-minded, clean, funny, ready to let loose. **1393**

BM SEEKS WHITE COUPLE

Nice-looking BM, 30-something, 6', seeks white couple. If your lady wants a black buck, I'm fantasizing about white flesh. **1341**

SWEET & NORMY

Cute, petite AF and handsome WM consort ready for first time mating with another female/couples. We're a committed, middle-aged couple ready for mating with others. **1306**

SEEKING FEMMES

Maje executive, 40s, seeks two Bi femme friends for passionate encounters. Bring your lovely bodies and positive attitudes, and we will have great fun. **1353**

tv/ts

VERY AFFECTIONATE
29 year old T5 seeks M/F couples who are very dominant. Into swing parties and other cultures. Please call. **1452**

TV LADY WANTED
Easygoing 5WM, 6'1", 185lbs, is seeking an interesting, intelligent, TV lady for possible LTR. **1450**

SEEKING ASIAN OR LATIN TS
Very open, easygoing, wild, fit, athletic WM, 37, 5'9", 160. Call me. Be sexy and passable. **1345**

TV FUN IN MARIN
Hot, sexy, sheer panties, garters, nylons, high heels, loves to please. Oral, Greek, car dates, in discrete places ok. Clean, healthy, discrete only. **1404**

bd/sm

TAKE A HIT
5WM, 30s, seeks a woman who likes to be spanked, any time, any day, serious only, N/Drugs. **1550**

NAUGHTY GIRLS WELCOMED
Tall blonde dominant seeks slutty submissive to tempt and tease. Specialist in discipline will push envelope to teetering edge and maybe beyond. **1498**

CUM COLLECTORS
WM, 47, 6'1", 200lbs, looking for other men who like to collect them. Call and we will exchange tales. Maybe meet. **1408**

SPANKINGS ADMINISTERED...
to naughty ladies in need of discipline by 5WM. Get the punishment you deserve while you get my full attention. **1118**

GIVES HARD SPANKINGS
Mature WM, 59, gives long, hard, intense spankings to bad, little, full-figured, mature girls for my pleasure. Call me now. Do it now. Now. **1397**

JAPANESE BONDAGE
My hot, submissive Japanese girlfriend needs to be tied up as expertly as possible by someone who "knows the ropes." I'm "knot" kidding. Serious only. **1385**

DISCIPLINE
Fit, attractive, athletic 5WPM, 50, gentleman, caring, dominant, understanding but strict, seeks relationship with submissive S/DWF in need of firmness, discipline, and correction. Sacramento region. **1342**

fetish/ fantasy

LET YOUR INNER WHORE...
break out, dress sexy, be sensual, provocative. Under standing, attractive, slim gentleman seeks slender slut, 20s-30s to take out, take down, fulfill! **1499**

GOLDEN SNOWER FANTASY
Mature WM seeks women, 40+, who would like to give long golden showers for mutual pleasure. **1471**

CUM COLLECTORS
WM, 47, 6'1", 200lbs, looking for other men who like to collect them. Call and we will exchange tales. Maybe meet. **1408**

SPANKINGS ADMINISTERED...
to naughty ladies in need of discipline by 5WM. Get the punishment you deserve while you get my full attention. **1118**

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men seeking men

STRAIGHT, NANOSOME MAN, 30s

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women seeking women

BUSTY, SLIM, PRETTY, Bi GIRL

BiF, 20s, seeks another fit BiF, 18-55, for soft, romantic, sensual caress, massage and cuddling. **1217**

WHERE ARE THE BEAUTIFUL...
bisexuals? Female, 23, 5'9", tall and leggy, seeks a pretty kitty with a lovely smile for wild fun. **1488**

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thing can leave you feeling pretty lost and overwhelmed.

But there are tangible things you can do to promote healing. First
and foremost, make sure to take care of yourself: cook nourishing
meals, reach out to loved ones and ask for what you need, take
walks, write in a journal, and get plenty of rest. Do things that
make you feel good, and that are good for you. From there, you can
begin the transformative experience of rebuilding your life to your
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O= Open your mind to obstacles that may be
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astrobay

by charon nebula

July 5-11, 2001

Aries

March 21 – April 19

Sometimes it's tough being a good liberal. Especially if you're an Aries and are occasionally overtaken by raptures of anger. Therefore, in the interest of tolerance, I suggest that you focus your wrath on targets that exist among all subgroups of humanity: bullies, abusers, exploiters, oppressors, and witless slaves to obsolete philosophies. These are the people who ruin things for the rest of us and make people like George W. Bush possible. This week diversity doesn't have to include assholes if you've got any say in the matter.

Taurus

April 20 – May 20

This week finds you torn between the desire to be insanely productive and the desire to lounge around on the couch fondling the remote control. In order to avoid undue soul turmoil, make certain there is room in your schedule for plenty of both.

Gemini

May 21 – June 20

I just shut down an e-mail address I had for years, and the spam hasn't found me yet. It's strange to suddenly find one's self in a quiet, tranquil space free of most advertising. Treat your brain to a respite from logos and commercials and junk mail this week.

Cancer

June 21 – July 22

George W. Bush is a Cancer, but I'm not going to wish him a happy birthday, because I don't like him. You can go ahead and think Cancer-solidarity-type happy thoughts for him if you're in one of those altruistic moods. Cancerians are prone to experiencing during Jupiter transits, which are likely to induce you toward benevolent feelings for everyone — including assholes. Personally, I'll abstain.

Leo

July 23 – Aug. 22

They just released the director's cut of the director's cut of my favorite movie. It has a commentary track where they basically discuss all of the other commentary tracks. It's amazing to see how far you can deconstruct a movie and reduce it to a pile of wriggling tangents. Dissect something entertaining this week.

Virgo

Aug. 23 – Sept. 22

Virgos are sort of like Chelsea Clinton: quiet, studious, fond of cats. But lately most of the planets have been hanging out in Gemini with the Bush twins instead. Is it better to behave yourself, thus transcending your unfortunate family scandals? Or, since life is short, is it better to just go ahead and be an embarrassment to your family (especially if they're Republicans)? Family values clash with your personal beliefs

regarding appropriate forms of entertainment this week.

Libra

Sept. 23 – Oct. 22

Libra is associated with the planet Venus, which has to do with women, beauty, love, and high-calorie snacks. Right now she has a friendly attitude toward you, but later this month things may change. Therefore, demonstrate appreciation toward all beautiful, loving women bearing appetizer trays who appear in your life this week.

Scorpio

Oct. 23 – Nov. 20

Once, as an experiment, I tried writing happy, uplifting Scorpio 'scopes, but there were many complaints. Many Scorpios believe that "harsh" and "authentic" are synonyms. So, if the fact that it's a beautiful, sunshiny week full of romance and happiness for Scorpios disturbs you, you may wish to stay indoors.

Sagittarius

Nov. 21 – Dec. 21

Enough struggling. Soon you'll be in a cycle of taking it easy and reflecting on how you feel about the deeper social changes that have been occurring. For now, you've still got a few loose ends that need to be tied up before you can rest.

Capricorn

Dec. 22 – Jan. 19

The reason I changed my name to Nebula is that now, if I forget to show up at a movie or dinner or appointment or coronation, I can always count on the fact that people knew I was nebulous when they invited me. This week it will help if you wear your excuses in a prominent location.

Aquarius

Jan. 20 – Feb. 18

Occasionally, many Aquarians find themselves dreadfully offended by stupidity. Alas, this is as pointless as being offended by the wind. Stupidity is an ever-flowing fountain, and the stupid will always be with us. Stupidity can blossom anywhere, from lofty ivory towers to humble sidewalks. This week don't raise your blood pressure lamenting this fact.

Pisces

Feb. 19 – March 20

As I write this, I am serving as a human alarm clock for a Piscean who does not wish to be awakened until the last possible second. Dreaming is very important to Pisceans. And this week features some interesting events that are likely to be important features in your dreams for years to come. And in order to experience them, I'm afraid you'll have to open your eyes and become vertical. ♫

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Events

Alternative Family Picnic

July 4th, 11am - 3pm, a San Francisco tradition with old fashioned band performances, political speeches, and games for the children. Esplanade Gardens, 700 Howard.

Business Woman's Networking Dinner - July 12, 6-9 p.m., \$25 includes vegetarian dinner and egg creams. Join other women in business for an intimate and casual evening of introductions and problem-solving in Belmont. Call Frada at (650) 595-2227.

FARMERS MARKETS

East Bay

Alameda
Tuesday, 9:30 am - 1 pm
Taylor & Webster

Berkeley
Center Street & Martin Luther King Way
Saturday, 10am-3pm
Derby Street & Martin Luther King Way
Tuesday, 2-7pm

Campbell
Campbell Ave., between Central & First
Sunday, 9am-1pm

Corte Madera
The Village Courtyard, Paradise Or. and Redwood Hwy
Wednesdays, 1-6pm

Oakland
Jack London Square
Broadway & Embarcadero
Sunday, 10am-2pm
800-949-FARM
Lakeshore District
Lakepark Way between Grand & Lakeshore
Saturday, 9am-2pm
800-949-FARM
Ninth & Broadway
Friday, 8am-2pm

FARMERS MARKETS

San Francisco

San Francisco Ferry Plaza
Saturday, 8 a.m.-1:30pm Embarcadero & Green St.
Tuesday 10:30am-2:30 pm Embarcadero & Market

San Francisco Heart of City
Wednesday, 7:00 a.m. - 5:30 pm
Sunday, 7am-5pm
Market between 7th & 8th

South San Francisco

Orange Memorial Park
Saturday, 9 am - 1 pm

Ripe School

The Ripe School of creative writing's 10th Anniversary Celebration July 8th from 2-6p.m. Author and student readings, independent bookstore tables, tapas and wine, world music and raffles prizes. Free. 50 Arts Gallery, 934 Brannan St. ripefruitwriting@aol.com

Tibetan Nyingma Institute

offers free programs Sundays, 5-7pm. Also offering weekend workshops, children's programs, evening classes. Open July 8th, 3-5pm. 1815 Highland Place, Berkeley. (510) 843-6812.

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\$600 PDTERRD HILL (24th ST @
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Parking: D/W - W/D - Vegetarian
preferred but is not necessary
(#29432) — We have over 600
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\$650 CIVIC CENTER Share large
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erral Service. www.Room-
mateLink.com, (415) 626-0600.

\$675 PACIFIC HEIGHTS (Sutter
@ Baker) to share with 38yo SF.
Deck. The deposit will be negotiable.
I am a profound female
musician/composer who is seeking
a very mature, educated, per-
son. (#29421) — We have over 600
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\$700 NOB HILL (Bush @ Leav-
enworth) to share with 27yo GM.
I need someone who can re-
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time also who has a good sense
of humor. No classical music,
please. (#29420) — We have over
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pets. (415) 387-7518.

\$925 Pacific Heights large room
in large, clean 3 br, 2 bath, patio,
hw floors, available July 21.
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**\$930 NORTH BEACH/TELE-
GRAPH HILL** (Tuscan Alley @
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live-in boyfriends! Must be em-
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your room ad with us for FREE.
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\$950 Laurel Heights. Room with
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OK. Near GG Park and trans-
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erral Service. www.Room-
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Muni. No smoking/No Drugs.
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Garden View. Available Aug 15
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\$750 POTRERO HILL (25th St. @
Rhode Island) to share with 33yo
81M and 3 others. Deck - Yard - H/W Floors
O/W - W/O F/P. (#29437) — We have
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city lights. Roofdeck, hardwood,
laundry. Excellent location -
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\$800 NOE VALLEY (24th ST @
Fountain) to share with 38yo SM
and 2 others. Deck - Yard - H/W Floors
O/W - W/O - Optimistic
upbeat person, tidy, willing to keep
their room and common areas
tidy: single with references. New
2 bedroom house. This will be the
Master bedroom with view. Owner
lives downstairs. Very quiet and good
for privacy. (#29381) — We have over 600
rooms in San Francisco! Place
your room ad with us for FREE.
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\$970 CASTRO/EUREKA VALLEY
(15th Street @ Market) to share
with 34yo SM and 2 others. Deck -
H/W Floors - Other roommates:
one is 26 yrs old and studies ath-
letic training and the other is 35
and has just received his degree in
drama therapy from the CILS.
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with 30yo SF. Yard - H/W Floors
F/P. You would be living in this
apartment with a couple, both in their early thirties
who enjoy very active lifestyles.
We are both professional dancers
who teach and perform/travel
often. (#29388) — We have over 600
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\$1900 Nob Hill 2 bedroom. Den, yard, blinds, hardwood floors. We have over 5000 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

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\$2100 RUSSIAN HILL 2 BR., Yard, (#51493) Free preview with photos at www.rent-tech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF source*) and Landlords always list for free! — **RENT TECH B63-7368. Fee/Guarantee.**

\$2200 San Francisco 4 bedroom, 2 bath. Garage, pet. We have over 5000 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

\$2,300 16th and Church 2 bedroom and 1 bath flat. Seeking quiet responsible, no smoking, pets. (415) 431-4670.

\$2300 Pacific Heights 1 bedroom with den. Dining room. We have over 5000 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. www.bayrentals.net (415) 929-1100.

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\$390 NOE VALLEY Studio... Cat Ok, W.O., Yard, cable is included. (#51413)

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BASS PLAYER WANTED

Jerry Garcia Tribute Band seeks serious, experienced bassist. Ability to establish and maintain solid groove more important than the Phil zone. 2 studios, mega-recording gear and industry contacts. Bruce, (510) 525-6566.

Bass Player Wanted — Reggae/Funk/ Latin/ Hip-Hop band seeks professional, experienced, fun bass player. Please no beginners. Contact PJ (510) 558-9672.

Bass Player Wanted

Super-fun yet melodic. Fretless almost a must. Influences include Tony Levin, Mick Cain, Oel Palmer, Kai Eckhardt, Van Spragin. Must be comfortable with odd times. Please have tape or CO. Robert (415) 487-9279 or Deirdre (415) 487-4668.

Bassist Available — for established and relatively successful Punk Rock or Rock n' Roll band. Experienced, fun and professional. (415) 920-9747.

Bassist Available — soulful, melodic, groovy and energetic. Mature & Professional. Please. John (415) 255-2220.

Bassist needed for Punk Band — Strung Out, NOFX, Lagwagon. Contact Dan (415) 864-2060.

BASSIST SOUGHT — by vocalist/guitarist and drummer. We have demo and practice space. Influences include Nirvana, Misfits, Pink Floyd etc. Conor (510) 654-6791.

Bassist Wanted — Established, female-fronted, alternative pop band seeks solid, groove-oriented bassist. Backing vocals a plus. We want to go all the way, and you do too! Sheryl Crow, U2, Blondie, Pretenders. www.hopechild.com. (650) 299-8956.

Belle and Sebastian cover band? Call Brian at (415) 431-8328 if your down. brianlevin72@hot mail.com.

Black Girl Drummer Wanted

Motivated, experimental, willing to learn. Beginners+. Contact Maurice (510) 563-5313, commanagement@yahoo.com

Brand new church at Fisherman's Wharf, contiguous with life and vision seeks musicians and vocalists for a vibrant, praise and worship band, nightclub/concert out reach, etc. Wiling spirit and high talent level required. Javier (650) 364-1900 or (510) 794-8333

Christian Rock/Jazz Band in Marin seeks keyboardist. Enthusiasm is the only requirement. Call Dan (415) 725-3510.

BASS/ DRUMS WANTED — Looking for simple-minded musicians to form original rock band.

AC/ DC, Supremes, Neil Diamond, Motörhead, TLC, Led Zeppelin, Jackson 5, Alice Cooper, Tom Petty, Ramones, Rod Stewart, Stooges, Rolling Stones. If you love all these bands and are willing to dedicate your life to Rock and Roll, please call Ted at (415) 346-1968.

Bass needed by explosive SF Hard Rock group. Salary position, touring...Wide influences, heavy minor sound. (510) 595-3446.

Bass Player and Drummer Wanted for original rock band. Ages 22-36. Experienced players only. Kevin (510) 269-4568.

Bass Player/ Drummer - Wanted for Funk-Jazz band. Improvisation and group interaction a must! Call Keith (415) 378-7756.

Drummer Needed for non generic garage/ punk band. Good songs. No frills! Come join the New Wave. Call (415) 641-5270.

Drummer — Solid, Heavy, with groove. Exp. New Rock, Soulful edge. Serious Only. Have Studio. Marcus 267-7871.

Drummer Wanted Blues band seeks drummer for Blues ONLY project. No drugs. highwaysoul@yahoo.com (650) 303-4081.

Drummer Wanted for power trio. Influences: Foo, Rush, Scotty (510) 558-8561.

Drummer Wanted Killing Joke, Voivod, Faith No More, Janes Addiction, Melvins, Fantomas, Bauhaus. We have rehearsal space. (415) 351-1766. ex01@x01.com

DRUMMER WANTED SF Band, EL

PULPO (www.eltpulpo.com, for demo), seeks silly, creative, happy to gig drummer. Influences: Zappa, Waits, T. Heads, Pixies, James Brown. Contact OAVE, daevs@infopimp.com, or (415) 504-9844.

Electric bassist seeking musicians: improvisation, ioud aggressive rock, punk, funk, avant-garde, reggae, indian, noise, ambient & chunky grooves. www.mp3.com/mitchtriplett, mitch_triplett@excite.com, (510) 527-9698.

Established band needs base player seeks input from good player with gear. Vocals a plus. Contact Rob (510) 331-3632.

Extra action marching band needs horns especially low brass also need a bell player for samba, hip-hop. 23 piece drums/brass core. We have gigs you have chospl (415) B20-3200 ext. 165

Great Gig Opportunity — WANTED a female violinist for an established professional Rock & Roll Show Band. Dick Bright's 5R0 (www.dickbrightsro.com). Basic Requirements: must be willing to rehearse, be willing to learn choreography, love to have fun, have a flexible schedule, be willing to travel occasionally and be willing to wear rock & roll attire. Please contact (415) 461-7989.

Guitarist 26 formally signed to Geffen seeks band: Police, 5T, Garbage, Foo Fighters. Visit: www.JohnnyBeane.com for bio mp3 info. (510) 559-3599.

Guitarist Needed — Indie but Darker. Punk but Deeper. Goth but Harder. Shoegazer but Inventive. Create not Recreate. No Limits. (415) 540-3726.

Hip-Hop Band — looking for drummer, bass player, dancer and background vocalist. Got gigs. Call Gazz at 510-238-8080 x 310.

Industrial City seeks keyboard player. Rock in Roll band looking to add to its sound. Contact Kevin (650) B73-3760.

Jimmy Page Style — guitarist seeks Full time group. Have large musical arsenal. Prefer group with management. Small project OK. (415) 928-2256.

KEYBOARD AND STRINGS — wanted for Frances B (former members of See Jane Run). All originals, low-fi, melodic, ground breaking: 4A0, This Mortal Coil, Kristen Hirsch, Sylvian, Waits. Looking for ambience, color and the desire to push creative boundaries. Have CD and shows, 5F rehearsals. (510) 653-3986.

Drummer Needed — Eclectic project has tones ranging from hypnotic/dreamy to shneking power grrr with polyrhythms and odd times the only constants. We are three guitars creating lush harmonies and textures with plans to incorporate the right singer. You are funky and rockin', but probably with a jazz/fusion influence. You love Bruford, Copeland, Pearl, guys like that. Robert (415) 487-9279 or Deirdre (415) 487-4668.

Looking for a gig? New Potrero Hill Restaurant ISO acoustic talent for gigs. Call Sean (415) 503-0939 or Send Demo to: 1600 17th St. SF 94107.

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Punk band SUBINC15ION seeks drummer. Must be available for tour and out of town weekend shows. Practice 2x/week in Oak land. (510) 428-2724

Drummer — Solid, Heavy, with groove. Exp. New Rock, Soulful edge. Serious Only. Have Studio. Marcus 267-7871.

Robby Oean and the Shameless seeks Rockabilly drummer and bass player for North Bay and Central Bay area gigs. call Robby@ (707) 523-2916.

Singer Wanted Looking for dynamic/charismatic singer with good range. Influences: U2, Tool, Nick Cave, Morphine, Nirvana, Brian (925) 784-9964.

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Searchwright (415) 538-1501
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StaffBridge (415) 274-8999
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August 15

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